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Yves Tanguy, *Mes arrières pensées*, 1939, oil, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ", collection Gordon Onslow-Ford, Mexico City.

Inland in the Subconscious: Yves Tanguy

WHEN as a child Yves Tanguy spent his summers with his family at Locronan in Brittany, he often watched an artist named Toché at work. Toché's passion was to record the atmospheric qualities of evening landscape, and for the purpose he viewed his subjects through a dark glass which converted their daylight values into those of night. The parallel with Tanguy's own procedure as an artist is evident, though his transforming agent is imaginative rather than mechanical. To this day Tanguy speaks respectfully of Toché, preferring him even now, I imagine, to Paul Gauguin, whom André Breton recommended to him years ago as the only painter able to recreate the terrain of Brittany. As a boy Tanguy especially admired Toché's courage in setting up his easel on public thoroughfares, working intently, oblivious to passersby. Throughout his own career Tanguy has shown a marked indifference to public opinion; his eye stays on his painting and he does not look up at the sound of abuse or applause.

Tanguy was born on January 5, 1900 on the Place de la Concorde, Paris, at the Ministry of the Marine where his father was an administrative official. He was born in a bed that had belonged to Gustave Courbet—an odd fact to report, since it would be difficult to find more opposite painters than Tanguy and the mid-nineteenth-century realist. According to Courbet the tangible world, unchanged, must be art's sole concern and inspiration, though he himself listened to more fanciful muses at times. Tanguy, on the other hand, has created a drama for whose characters no one yet has been able to discover exact prototypes within conventional reality. Yet his forms are not abstract or vague; they are indeed more precisely defined than the figures in Whistler's *Marine* (Fig. 1). Since the very early years of his career, however, Tanguy's subjects have never referred directly to outer appearances. They have referred to uncharted realms of the imagination, where we are stirred by shapes we cannot hail or dismiss by name.

Soon after he began painting in 1926, Tanguy became a member of the surrealist group, devoted like his colleagues to the task of extending instead of merely confirming human awareness. And perhaps of all the surrealist artists, it is he who has dwelt longest in the deep interior of that subconscious territory which the group as a whole had set out to explore. Some of his associates, for their part, have stood at the border between the conscious and the subconscious mind, holding passports valid for either direction. This is not to say that these artists have been divided in loyalty. Their fixed aim has been to disrupt what they consider to be reality's tyrannical control of the imaginative process. They have feted realism at times but only in order to compromise its name, as in the collages of Max Ernst which establish an almost total plausibility of subject and then wreck it through quick-burning fuses of incongruity. Tanguy works in a different way. He lives inland in the

subconscious, as I have said, and sends back eloquent reports on the events of this strange land. Significantly, he has almost never used collage, a technique in which a link with reality is joined, however quickly it may be severed. Tanguy shares his colleagues' respect for the "accidental," as source of poetic imagery, but he is one of the most thorough craftsmen among living painters. His palette and workroom are prepared with incredible care; he paints few pictures, slowly. His strategy, if one may speak in a calculative sense of so dedicated an artist, is to win respect for the subconscious realm for its own virtues rather than as a predatory neighbor of rational thought.

Like many leading painters of our period, Tanguy has never had formal technical instruction. He did not decide to become an artist until he reached his mid-twenties; not in fact until he understood clearly what he wanted to express. One day, riding on a Paris bus, he saw in a gallery window an early painting by Giorgio de Chirico. He had not yet joined the surrealist circle and hence did not know that de Chirico was already enthroned

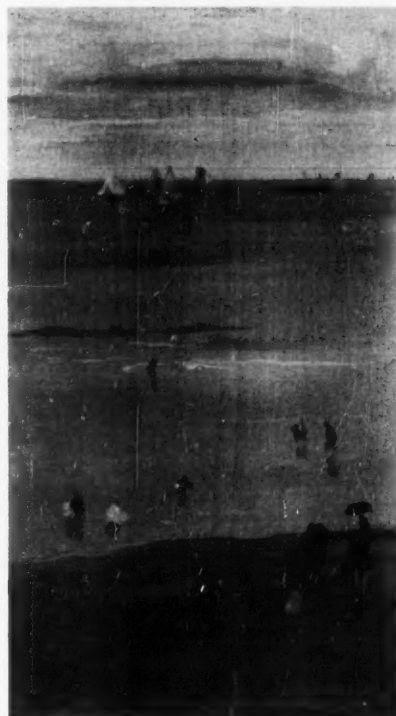
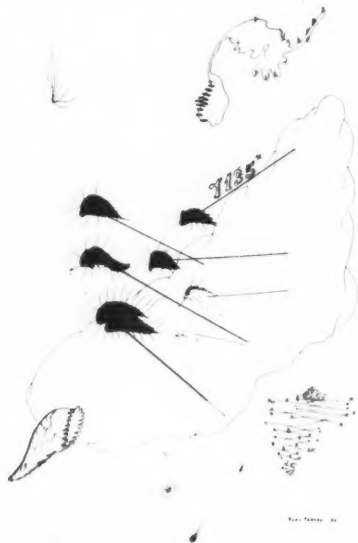


Fig. 1. James A. M. Whistler, *Marine*, late 1880s, oil, 10 1/4 x 6 1/4", collection Mrs. C. P. Foulke, photo courtesy Cincinnati Art Museum.

as the principal if rebellious prophet of surrealist art. Tanguy jumped off the bus and looked at de Chirico's painting intently. Its unreal yet memorable light, its use of exaggerated perspective as a staging device for nostalgic emotion, its dreamlike assembly of objects—all these qualities impressed Tanguy deeply. He returned home determined to become a painter.

By June, 1926, his pictures began to appear in the pages of *La révolution surréaliste*, the official organ of surrealism. From the beginning these paintings had a distinguishable personality, though in them for a brief time may be felt the group-influence of de Chirico, Ernst, Miro and Masson. The first Tanguy painting reproduced in *La révolution surréaliste*, for example, shows a faceless mannequin and lettered charts derived from de Chirico, while the slightly later *Animaux perdus* includes a fish-headed human figure that Ernst could well have envisioned. Yet even at this point Tanguy had begun to evolve what has since been a relative constant of his approach: the dual manipulation of space, from near to far, and from low to high. Of course perfectly normal perspective presupposes both depth and height, but perhaps no other modern painter has so insistently dramatized an opposition between these two dimensions. In the drawing reproduced (Fig. 2) and in many of Tanguy's illustrations for Benjamin Péret's poem, *Dormir dormir dans les pierres* (1927), heterogeneous objects float above an endless plain. The intensity of these drawings stems largely from an ambiguous placing of forms within vertical space, as if gravity had lost its hold and released a gyrating, chimerical medley, while the flat earth maintains an infinite calm. In some of Tanguy's earlier paintings, objects rise and settle like toy balloons, not quite lighter than air, nor yet much heavier, drifting indecisively. Occasionally the bulkiest objects barely skim the ground, reminding one of the sluggish buoyancy which permits waterlogged substances to refuse—by inches—the ocean floor.

Fig. 2. Tanguy, Drawing, 1926, pen and ink, 13 x 10", Museum of Modern Art.



I have said that the objects in Tanguy's art are not readily identifiable, and this is true of the work he has produced during the past twenty years. His earliest oils and drawings, however, can be partially deciphered, and their iconography is particularly "real" in the illustrations for Péret's poem, already mentioned. In the latter drawings the basic element seems to be seaside landscape, smooth or rising in dunes, and nearly always accented with the stubble that grows on sandy ground. Quite often there appear the conical structures, either tufted or severely plain, which recur in certain oil paintings of this period. It seems clear that even this early Tanguy had begun to derive much of his inspiration from childhood memories of Brittany. He has never forgotten the long stretches of coast and the plateaus of the Breton midland, nor the underwater landscape of the rocky shore. His art since the early 1930s has often been peopled with subjective interpretations of the menhirs and dolmens near Locronan. Indeed, a special fascination of Tanguy's mature art is that its aura of childhood sensibility attaches, not to temporal anecdote, but to an immense historicity—as to the Roman and early Christian stones which magnetize time and hold it quiet against their ancient surfaces. Tanguy speaks little of specific childhood experiences. He remembers three unailing sources of terror as a child: bullrushes, large beach chairs and the story of Humpty Dumpty. His art never refers to them; it never particularizes in an autobiographical sense, as does the painting of certain other surrealists. But the brooding temper of his vision is perhaps rooted in a youthful enthusiasm for the macabre imagery of Gustave Moreau and Gustave Doré.

From 1927 to 1930, as René Renne and Claude Serbanne once pointed out in *View*, Tanguy's forms were primarily vegetal. He quickly outgrew both a technical primitivism and a reliance on such literal symbols as numbers, letters and gesticulating, transparent hands. His progress is made clear in the plates of Breton's *Le surréalisme et la peinture* (1928) where, all within the single year 1927, the mature *Un grand tableau qui représente un paysage* succeeds the playful, indecisive *Rêveuse*. Tanguy's control of space became more and more personal, and the romantic tumult of *L'orage* (1926) and *On sonne* (1927) subsided into an ominous calm; ectoplasmic pools of color tended to congeal into small, hard kernels, shaped like puffed grains of cereal. In such now-famous pictures as *Extinction des lumières inutiles* (Fig. 3), *Maman, papa est blessé* and *Veil horizon*, he used heavy black shadows as important protagonists in his *dramatis personae*, as de Chirico had done before him. (To a young lady's inaccurate observation that his shadows invariably ran in the same direction, Tanguy solemnly explained, "Madam, it is because I always paint at the same hour of the day." Needless to say, he does not.) All three of the paintings I have just mentioned, and with them *Les amants* of 1929, rank among the most persuasive of Tanguy's career, indeed of surrealist art as a whole, though they lag behind more recent works in richness and skill.

In 1930 and 1931, after a trip to Africa, Tanguy completed a series of mesa-like landscapes—*Palais promontoire* (Fig. 4), *La tour de l'ouest*, *L'armoire de Protée*, among a total of six or seven canvases—which today occupy a relatively isolated place in his art. Breton has described the series as effecting a bridge between the earlier, vaporish



Fig 3. Tanguy, *Extinction des lumières inutiles*, 1927, oil, 36 1/4 x 25 1/2", Museum of Modern Art.

landscapes and the crystalline compositions of recent years. And certainly these images, with their fluted tablelands and jigsaw bastions, differ sharply from previous and subsequent paintings. In Africa Tanguy had been impressed by some curious rock formations he saw on his travels (typically, he had been indifferent to exotic local color and the traditional aspects of orientalism). The new subject matter suggests walled medieval or tropical cities, guarded by strange beacons, surrounded by enigmatic monuments, like nothing in any imaginable guidebook. Perhaps it was the African light which had meant most to him, as to numerous painters of an earlier time. At any rate, the new series is clear and relatively uniform in color; the deliberate murkiness of the preceding pictures has all but disappeared. Moreover, the *Palais promontoire* in particular conveys an impression of carved as opposed to lighted contour, and atmospheric qualities are made subordinate to a sharp-edged morphology which turns convulsive in *L'armoire de Protée*, the last picture of the group.

There was good reason for the change in style. The "African" paintings, unlike all the others in Tanguy's *oeuvre*, were sketched on the canvas before being painted, so that their emphasis on linear definition is understandable. The artist has told me that on his return from Africa he had felt the need of discipline in drawing and even in the placing of forms. But the disciplinary experiment was short-lived, "for I found that if I planned a picture beforehand, it never surprised me, and surprises are my pleasure in

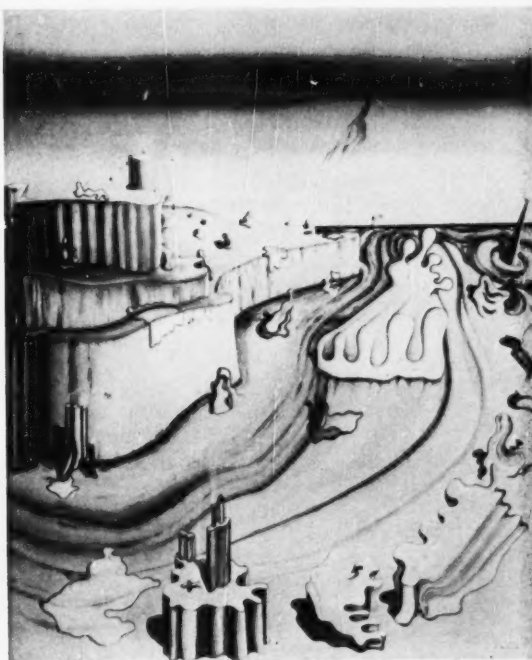


Fig 4. Tanguy, *Palais promontoire*, 1930, oil, 28 x 23", collection Peggy Guggenheim, Venice.

painting." He added that what interests him most as an artist is the way in which one form begets a second, a third, a fourth, unpredictably. Tanguy's spontaneous generation of motifs, one from another—a chain reaction, as of bundled firecrackers—is illustrated by such pictures as *Le fond de la tour* (1933), *Le ruban des excès* (1934, Fig. 5) and *Le nid de l'amphioxus* (1936), in all of which objects multiply astonishingly and are assembled in silent, crowded conclave at the extreme foreground of the canvas, before a vast area of sky. These paintings substitute mineral forms for vegetal. In so doing they follow the precedent of the 1930-31 "African" series, I think, rather than that of the minor sketch, *Nag la pâle* (1932), as claimed by Renne and Serbanne. The change is made unmistakable in *La certitude du jamais-vu*, whose borders consist of large bone shapes.

Fig 5. *Le ruban des excès*, 1934, oil, 23 x 31 1/2", collection Roland Penrose, London.



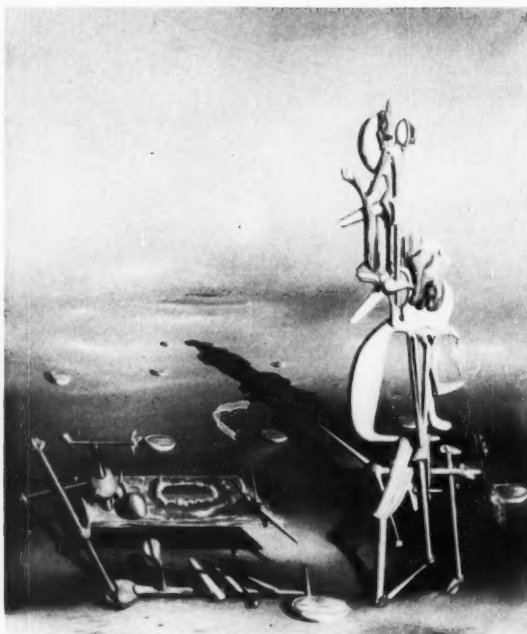


Fig 6. Tanguy, *Divisibilité indéfinie*, 1943, oil, 40 x 35", Albright Art Gallery, Buffalo.

Before and during the early 1930s, Tanguy's horizons were usually clearly marked and placed. For the most part they occurred near the bottom or near the top of the picture space, creating a skyscape or a landscape as the case might be. But after 1935 he perfected what is, for me at least, an extremely poetic invention—the ambiguous melting of land into sky, one image metamorphosed into another, as in the moving-picture technique known as lap-dissolve. The fixed horizon was now often replaced by a continuous and flowing handling of space, as if to reverse the process described in Genesis: "And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so." In Tanguy's paintings of the past dozen years we cannot always say precisely at what point earth becomes sky, nor can we be sure whether objects rest on the ground or float in the air. The ambiguity is heightened by subtle changes of density in the objects themselves—from opaque to translucent to transparent—creating a spatial *double entendre*. Moreover, the objects sometimes seem to shift from one ambience to another, according to the observer's mood and viewpoint, so that it is easy to understand the astonishment of a French museum official who mistook one of Tanguy's painted forms for an insect on the canvas. "It moved," he said incredulously.

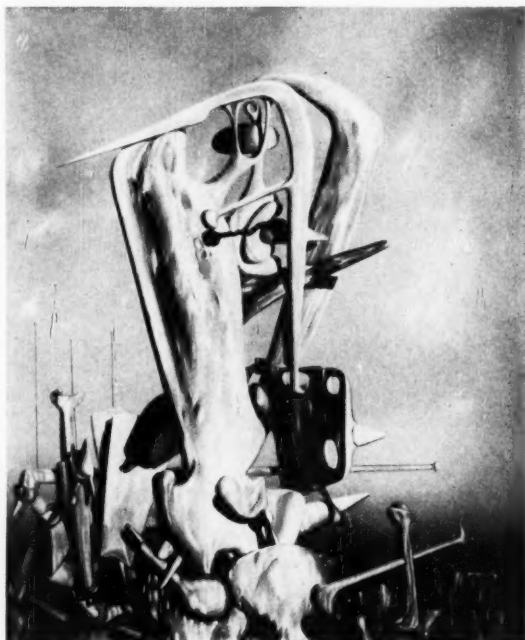
In 1939 Tanguy came to America (he is becoming an American citizen), and he now lives with his wife, the painter Kay Sage, in an early nineteenth-century farmhouse at Woodbury, Connecticut. Behind the house rises a steep, bare hill whose puzzling and delightful contours might have been shaped by the artist himself. Perhaps this is a meaningful fact, for if Tanguy's art has changed and developed since his arrival here, it continues to reflect an

imaginative world on which the effect of daily environment and circumstance is minor indeed.

Of the stylistic changes that have occurred during Tanguy's years in America, the two most conspicuous relate to his color and to the scale of his forms. Yet his art of the past fifteen years cannot readily be divided into periods; its virtues are continuity and evocative renewal rather than abrupt transformation and daring. At times lately he has used a bright and luminous palette, as in the *Divisibilité indéfinie* (Fig. 6), a poetic image whose mirroring bowls seem like dream-transfigurations of the pie plates in Bruegel's *The Country of Cocagne*. But then again, during the same year, Tanguy's color turns dark and glowing, and the almost rococo blues of *Divisibilité indéfinie* are replaced by an over-all brownish tonality, referring back to works of his earlier career. On the whole he has recently used brilliant, contrasty, even lurid colors more frequently than ever before, yet only a new candor and variety of tone remain constants of his late technique.

It would be equally dangerous to ascribe exact dates to Tanguy's paintings on the basis of the scale of their forms. We sometimes hear, for example, that the first of Tanguy's paintings in which still-life objects loom very large is the fine *En lieu de peur* of 1941. But the objects therein are not much more dominant than were still-life elements in *Le soleil dans son écrin* of 1937 or *Le géomètre* of 1938. Nor can we fairly speak of a constant swelling of scale: *En lieu de peur* was succeeded the following year by his *Encore et toujours*, in which objects again become accessories of a vast landscape. It is true that since 1942 Tanguy has completed a group of pictures—among them *Les couleurs équivoques*, *Par les oiseaux*, *par feu et*

Fig 7. Tanguy, *Ma vie blanche et noire*, 1944, oil, 36 x 30", courtesy Pierre Matisse Gallery.



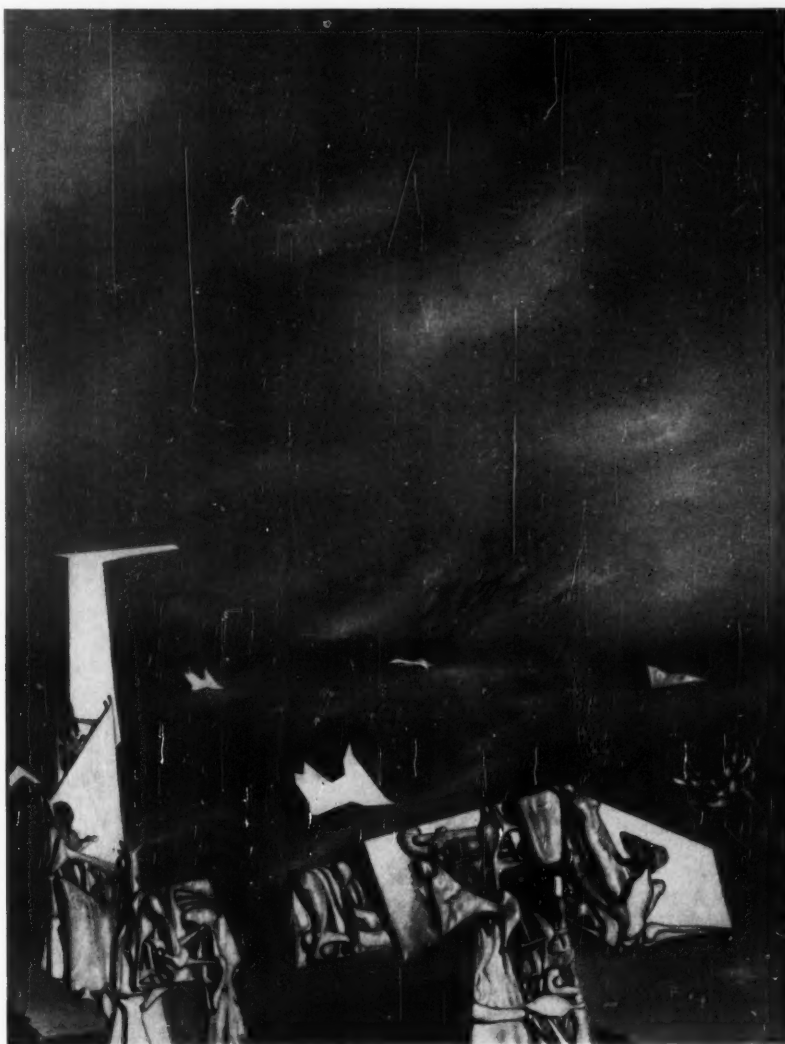
non par verre and *Ma vie blanche et noire* (Fig. 7)—that depict centrally placed, large-scale structures. It is also true that he has often reversed the magnifying glass of his imagination, so to speak, and seen his objects in dwindling dimension. He cannot be strictly predicted, in short, for everything depends on the process, already described, through which one form in his art begets another, small or large, near or far, light or dark.

In the subconscious realm which Tanguy inhabits, sexual imagery plays an important part, as all but the most implacable anti-Freudians will admit by now. Hence phallic allusions are an inevitable factor in Tanguy's vision. Yet one of his painting's outstanding virtues is that it has avoided what has been possibly the greatest weakness of surrealist art as a whole—the unconditional surrender of visual to psychological values. By this I mean that Tanguy's art, like de Chirico's and Miro's, is redeemed from too op-

pressive a Freudian climate by painterly eloquence, by qualities of light, surface, tone and balance which stem from ancient pictorial traditions and which, in Tanguy's pictures, sustain our interest long after we have taken his subject matter for granted.

Though recognizing that surrealism as a cohesive movement is ended, Tanguy remains faithful to its insistence on vaulting obsolete barriers to human consciousness. But he has always held back from the polemical activities of his colleagues, and however firmly he has been committed to surrealism's purposeful anti-esthetic, he has also remained in some measure a classical French artist, with or without his own consent in the matter. Indeed, when he holds his volume of Montaigne and says of it "everything is here," one senses what I trust the future will confirm—that Tanguy is the spiritual heir of Chardin no less than of Isidore Ducasse, Comte de Lautréamont.

Yves Tanguy, *Le malheur adoucit les pierres*, 1948, oil, 36 x 28", courtesy Pierre Matisse Gallery.



CHRISTOPHER TUNNARD

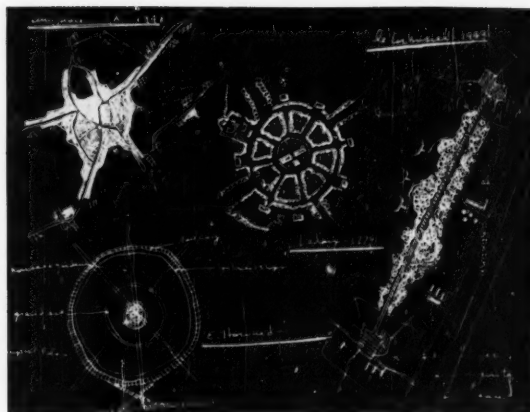
Westport Improved

ALTHOUGH city planning is officially just as young as the present century, an astonishing amount of linguistic paraphernalia accompanies its frequent mention nowadays. Perhaps because city planning is so little practised its technical jargon is immense. Great minds are brought to bear on little problems (sometimes the adjectives must be reversed); new experts arise to confound the public; theories are produced and become empty slogans. Connurbation, subregional delimitation, decongestion, inter-urban synthesis—who could have invented these unpleasant biological-sounding terms but someone suspected of knowing nothing of life as it is lived in the average American city or town? What is the public to think of these new doctors for civic ills? Will it regard them as the late George Apley did psychiatrists—modern witch-doctors whose power is to be found only in mumbo jumbo?

City planners indeed will be treated with suspicion until they are allowed to stop talking and do something. They make paper plans and voluminous reports, but are not permitted to operate; at most they may be allowed to create a traffic circle or a shopping center, but not to rebuild the blighted face of the city. It is not surprising that the frustrated planner invents new terms and theories to justify his tenuous existence. If only one existing American city were proceeding to carry out an over-all plan! But in no direction can he point with pride; and talk, advice and hope are no substitutes for creative activity.

It is not, of course, the planner's fault that the profession is crippled by inaction. Part of the difficulty lies in the apparent irreconcilability of factions. Like Disraeli's two nations, most towns are split by conflict. The traditional New England town meeting well demonstrates the power of pressure groups and their inability to come to agreement on common needs. Town planning is one of these. Most people will pay it lip-service, but for many it seems too long range, too remote, too far from realization. If agreement on an addition to the local school is hard to come by, unanimous support for a directive community plan is almost impossible.

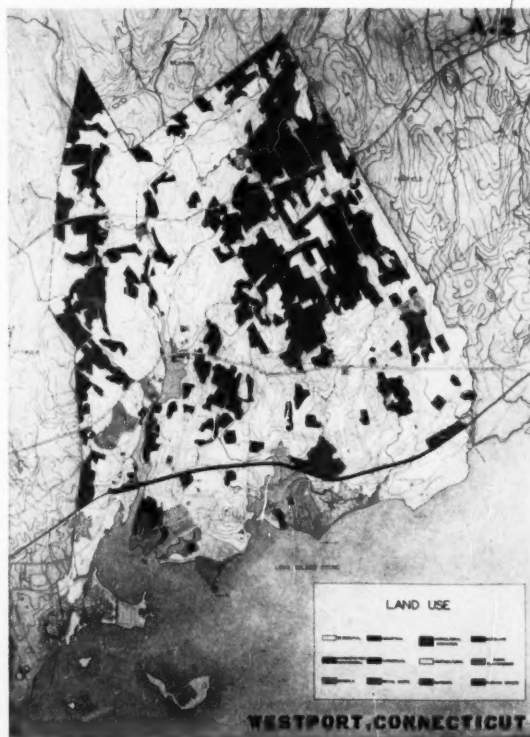
The smaller communities of New England exhibit these differences as plainly as any big city. Since the first World War the New England countryside, sociologically speaking, has changed considerably; anywhere within transportation range of the larger cities perhaps 50 per cent of the population may be new. The working farmers are still there, though in many places they are now a small minority. Factory workers are often in evidence, since New England is a prime rural manufacturing area. The commuter, whose life is divided into two equal parts—coming and going—



Study by David H. Hughes showing the advantages of planned development over urban sprawl.

has arrived, and his wife, blessed by ever-proliferating gadgetry, is, unlike her grandmother, able to take part in civic life after her children reach their teens. Then there are the few very wealthy and the retired, whose leisure is endless, and who often take on the burdens of administration either from a sense of responsibility or a need to be occupied.

A land use map of Westport, prepared by the Yale students, showing the large wooded areas which will disappear as building activity increases. The three lines of communication traversing the area are evidence of the "in-between" character of the town.



This social stratification may differ in degree from that of the urban center, but it is equally productive of rivalries.

When applied to community planning, these rivalries are magnified, and the community recognizes them when a town is zoned residentially in conformity with its various income groups. But even where zoning is non-existent the differing desires are apparent in political groupings. The farmer's needs seldom are vocalized, except in opposition, though he is frequently opposed to such "improvements" as the granting of recreational and other community facilities for city folk. The factory worker may want an efficient bus service and neighborhood markets. The commuter wants sewerage, branch stores, a boat basin and a train schedule—he builds his own country club. The wealthy send their children away to school and may not be vitally interested in the local educational system, but they are concerned with the tax rate and the possible encroachment of factories on favored residential districts. How can the community develop in order to satisfy them all? If it cannot, who is to say that we can create the best of all possible worlds on American soil? Even though the living standard may be higher in a given community than anywhere else in the country, what kind of living will it enjoy if special interests stifle the ability to direct and channel change? For change these communities in any case will, in obedience to the laws of expansion and decay which have operated in all civilized places since the beginnings of tribal association.

To say that Westport, Connecticut, is a typical example of these social groupings would be misleading, since we have long ago discovered that no town is typical, and each has unique features that generally outweigh in importance certain common attributes. But when the Westport Citizens' Planning Association asked forty students of city planning in the Department of Architecture at Yale to help them in starting their endeavors, it quickly became clear that the social structure would determine the type of plan to be suggested. It was a factor of prime importance which could easily be missed if all the evidence were based on physical and visual impressions. Here, for instance, is the town as discovered by A. G. Macdonell, an English visitor, in 1935 (*A Visit to America*, Macmillan, 1935):

The woods were full of the tinkling sound of little streams, and the tawny splendor of the maple leaves was reflected in hundreds of little pools; the birch trees glistened in the rain, and a hot vapor rose steadily from the sodden moss and the last year's leaves. Eastward in the distance lay a band of evergreen trees shutting out the world except at one gap through which shone the waters of the Sound, with Long Island dim on the horizon.

That is the idyllic Westport, "shutting out the world," a blessed Eden (but only seventy minutes from Forty-second Street on the Parkway).

Here is what the student-planners discovered:

Westport is a dormitory town; that is, its main function is to house and supply with the immediate necessities of life a population much of which goes out of the town to earn money. . . . There are blighted housing areas. It is also evident that at one period in the town's growth the main shopping center became inadequate and that subsidiary shopping centers sprang up at other strategic points. . . .

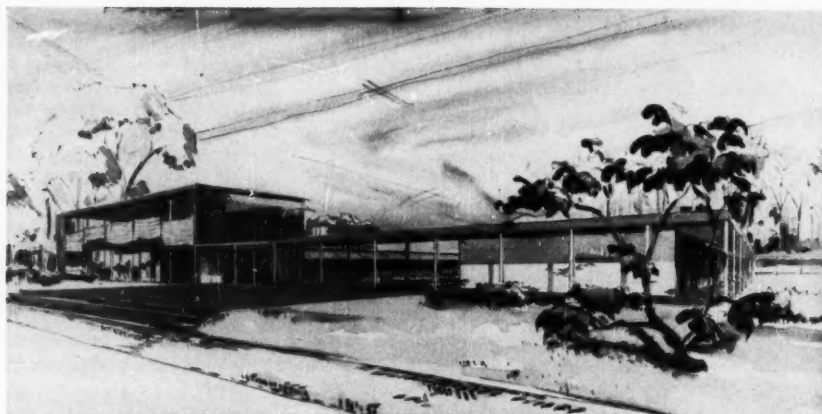
Industry has also followed this pattern. At first it was located at the junction of the Post Road and the river; . . . then as railroad transportation and trucking developed industry gravitated down to the tracks and out along the Post Road. Now there are 18 plants in operation employing 423 workers and producing cable grips, tacks, novelty items, chemicals, insecticides and embalming equipment. Finally, recreational and institutional facilities were located wherever it seemed advantageous at the moment and without any thought to the future or to a plan.

This second description is based not on visual impressions alone, but on facts, figures and interviews which helped to picture the real town behind the physical façade.

Naturally enough, most residents realize the situation in general terms, although few apparently have been willing to consider that anything need be done about it. Perhaps only the Citizens' Planning Association has realized that Westport is not a highly organized ant colony but a heterogeneous collection of human beings living vastly different lives within the confines of a rapidly changing physical environment. At any rate, it was the energetic president of this organization who suggested that the students use the town as a laboratory for their studies and offered every facility for their work. Our agreement to work at Westport was based on the understanding that the results (which eventually took the form of a 200-page report and a set of maps bound together under the title of "A General Directive Plan") would not be taken as a substitute for badly needed professional advice.

The three-month period which preceded the release of the plan to the Association was one of intense activity. Much spade work had to be done, in spite of generous cooperation on the part of local officials. There was no exact information on population, for instance, and none on shopping habits. The students prepared a questionnaire to fill in some of the gaps. Using an accepted method of sampling and achieving a high percentage of coverage, it did much to ascertain family size, occupation, place of work, method and time of travel, local and out-of-town purchasing and other relevant facts.

Some interesting discoveries were made—one of the most important of which was the fact that 45 per cent of the wage-earners found their place of occupation outside Westport. Placing desire against actuality, it was found that 53 per cent of these would gladly welcome work in the town itself (nobody enjoys commuting) and that in the industrial section of town, where 33 per cent of the wage-earners work outside Westport, 80 per cent would prefer working in town. These replies weighed heavily in the students' eventual decision to suggest new industrial plants situated in a special zone, in spite of the opposition to increased industry on the part of many residents not directly connected therewith. The students felt that careful zoning of new industry and its exclusion from residential areas would greatly benefit most of the people in this section, who had little voice individually or collectively in the town's affairs, and provide increased tax revenue needed to meet expanded town services. Food prices, for example, were found to be geared to the purchasing power of the higher-income groups, forcing many residents of the industrial section to shop at great inconvenience in a nearby manufacturing town where cheaper prices prevailed.



View by Charles Thompson of the proposed new Shopping Center at Westport, to be built on filled land regained from the Saugatuck River. The students' plan allows for a pleasant landscaped mall along the river, ample parking space and direct road connections with main traffic arteries.

The students also found that there had been a 36 per cent increase in population between 1930 and 1940, creating over-burdened shopping facilities. The shops themselves were inextricably involved with the through traffic of the Post Road—a serious hazard for drivers and pedestrians. A survey made of the shopping center itself, to determine the relation of area served to location, revealed that only 5 per cent of the business there was done by out-of-town customers. (Question: What need therefore for shops along a through-traffic street? A definite tendency to extend business in a ribbon along the Post Road was encouraged by the zoning regulations, which allowed 200 feet on each side of the Post Road for business along its whole length east of the river. This was thought to be undesirable.)

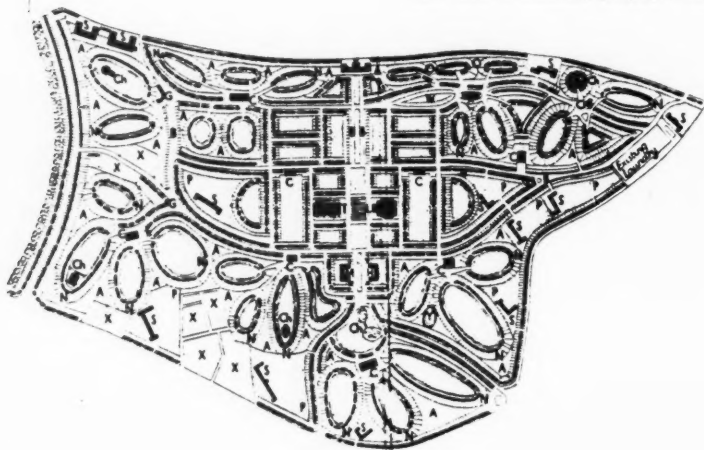
They found as well inadequate recreation areas in the town center and residential sections, a lack of sanitary facilities and other symptoms of unregulated growth. It was calculated that under the present zoning regulations the population could ultimately reach seventy thousand persons,

a figure which seemed excessive to many in the present community of ten thousand persons.

Lest it be thought that Westport is unique in having these urban problems, it should be made clear that the town is in an enviable situation compared with many others along Long Island Sound. At Westport it is not too late to plan future growth; in places where expansion started earlier or which are situated uncomfortably close to growing urban centers, it is much more difficult to suggest a solution.

When the research period had yielded enough results and the students had made many friends among the townspeople, proposals were formulated in the shape of physical, social and economic plans. These were at once more advanced and less detailed than a professional planner's would have been. Since the project was designed as an educational experience for the students, current planning theories of an over-all nature were applied to the town. And, although the analysis of the problems was surprisingly complete and well rounded, presumably a professional survey could and

Sir Charles Reilly's Neighborhood Plan: houses around a village green, a modernization of an older form of community grouping. (From Lawrence Wolfe, "The Reilly Plan," London, 1945.)



will produce more exact information. Perhaps the students' approach may be summed up in Daniel Burnham's maxim to eschew "little plans which have no magic" and in Samuel Johnson's to the effect that "nothing will ever be attempted if all possible objections must first be overcome." Our planners listened respectfully to objections, which sometimes influenced their decisions, but they were more interested in creative suggestions. Who can say that their approach was wrong?

With two important exceptions, the plan consisted of various improvements tied in with a capital budget program. These improvements concerned the schools, the highway system, the introduction of new recreational facilities and other items usual in such circumstances. Only one of them could be considered a major departure from the usual planning recommendations: the proposal for a new shopping center on filled land away from the Post Road; but this idea had already been broached in Westport and may in fact be realized before very long.

These general improvements are not of great importance here: they are recognized by many people as necessary to the future well-being of the town. On the other hand, the two major planning proposals are extremely interesting. They bring out the misconceptions, fears and obstacles that confront the planner when he suggests an over-all scheme instead of "spot" improvements, i.e., when he treats a town as a whole organism instead of as a series of loosely related parts.

"What really made the gentry gasp," exclaimed an editorial in the *Westporter-Herald*, "was a proposition that the town be broken up into various 'areas' each with a specified population, each with its own elementary school and each with its individual shopping center." This was a reference to our Neighborhood Unit plan, and it was a reaction that the students had already foreseen in their explanation of the idea:

Any profession or science puts words to specific uses which are not always the uses of the vernacular. Planners use the word "neighborhood" in such a special way. It refers to a predominately residential area with an elementary school at its center (theoretically if not geographically). The population of a neighborhood is determined by the number of

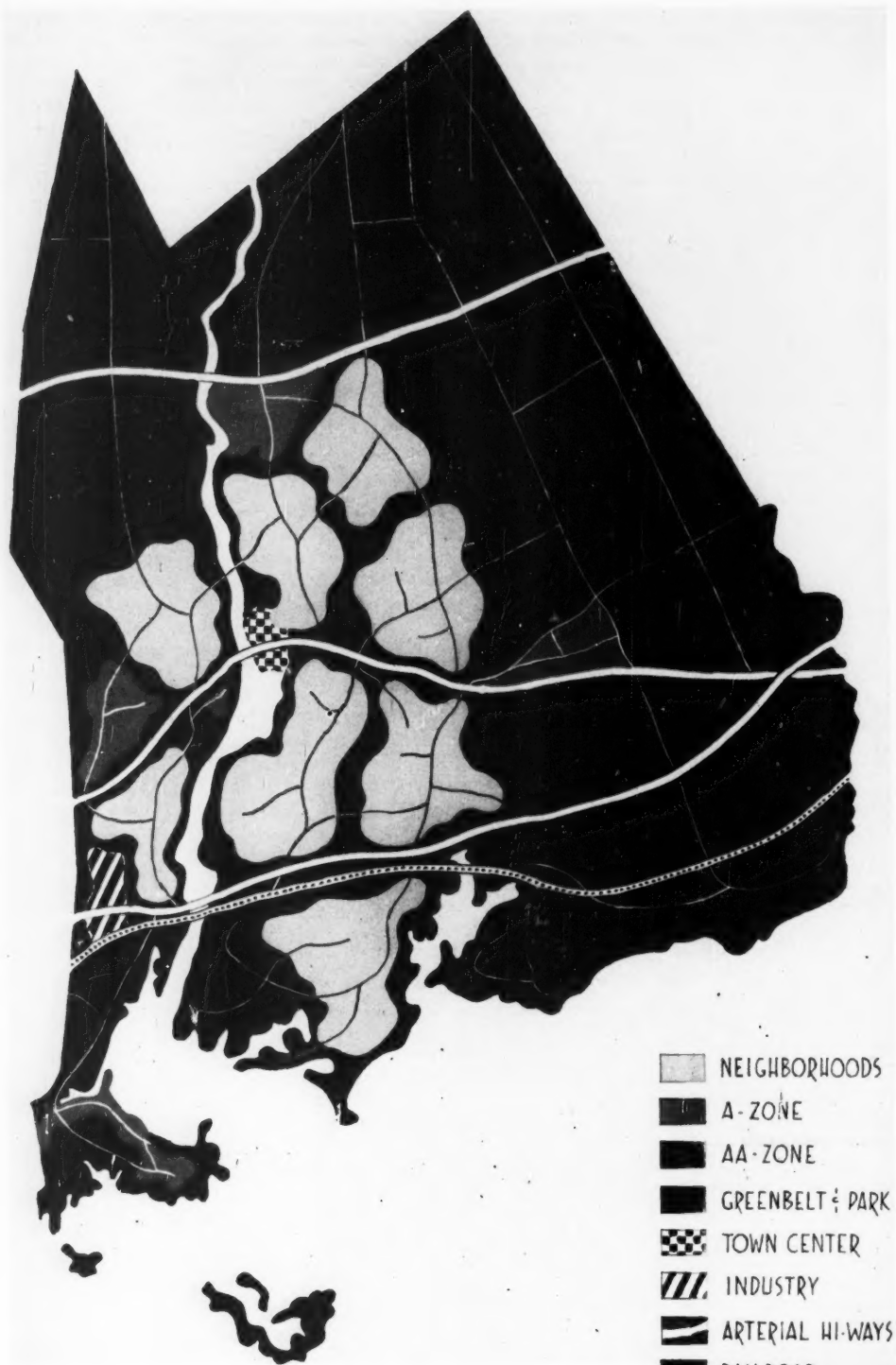
people it takes to support a school through taxes, and generally runs between two and four thousand in towns of this kind. Other facilities which are parts of the neighborhood are nursery schools, retail shops to supply day-to-day needs (as distinct from those of the town shopping center) and recreational features. A town is made up of a number of these subdivisions, and ideally, large thoroughfares run between neighborhoods and not through them, thus leaving the interiors free from fast and heavy traffic. Moreover, thoroughfares are separated from the residences by open spaces made up of gardens, playing fields and other recreation space.

Planning of this kind establishes areas quite definitely, allowing no room for continual and haphazard growth. The advantage is that the physical environment can be economically and efficiently designed. Streets and sewers, shops and schools can all be built to fit a population which is predetermined and constant. Nor is the advantage purely economic. In the ideal neighborhood everyone is within walking distance of store, school and recreation space. In a sense it is a recreation of village life. At least the physical arrangement permits social organization on a scale in which any individual can feel himself to be an intimate part, and this is a very important thing.

There is no doubt that the principle of the Neighborhood Unit which the students were here applying runs counter to the laissez faire method of town development taking place in all growing communities like Westport. The idea is now used in England, both in cities and in less congested areas, where neighborhoods sometimes are designed on the late Charles Reilly's plan of houses grouped around several village greens. But, curiously enough, the Neighborhood Unit principle is not an importation to the United States. Like national parks, which the British are now considering, and the National Trust, which was inspired by a preservationist society in Massachusetts, the Neighborhood Unit was evolved in this country and is attributed to Clarence Perry, a sociologist. It was first published in the New York Regional Plan of the late '20s, a far-sighted undertaking which for the first time considered that such dependent communities as Westport fell within the orbit of the metropolis. But the theory has not been applied. We may be unexcelled in our development of mechanical discoveries like the automobile, but a sociologi-



The Greenbelt principle: Welwyn, England, a Garden City showing the land around the town which is preserved forever from building. Photograph from Aerofilms, Ltd.



-  NEIGHBORHOODS
-  A-ZONE
-  AA-ZONE
-  GREENBELT & PARK
-  TOWN CENTER
-  INDUSTRY
-  ARTERIAL HI-WAYS
-  RAILROAD
-  SECONDARY ROADS

Simplified plan, drawn by I. J. Lubbers, of the proposals for Westport made by the Yale students.

cal invention that would enable us to cope with mechanization's devastating effect on our lives lags far behind.

The second important planning suggestion was the Green Belt, or protective buffer of low density to maintain the community as an entity and preserve the countryside from urban sprawl. Here again there were indications that the idea was new and "foreign," and in truth it must be said that in 1904 one John Bull (a flesh-and-blood citizen, not the figure who wears a Union Jack) had proposed a green belt for London, now partially carried out. Since then, of course, the United States has built three green-belt towns: Green Hills, Ohio; Greendale, Wisconsin; and one in Maryland which bears the descriptive title as a name. In the few official reactions, however, the impression was that we had suggested something comparable to the fortifications of Vauban, designed to keep out all intruders. "Let us not wall ourselves in from Norwalk or Fairfield with a green belt," pleaded the Chairman of the Planning and Zoning Commission, in a public statement to the Citizens' group, "but let us meet their roads with roads of our own, meet their conditions with like conditions, and then we can ask them to do the same for us." The student plan had, in fact, retained all Westport's roads and added two new ones, both to give access to people largely from outside the town.

Westport does not need green belts now, but the time is inexorably approaching when the pleasant open character of its surroundings will be gone. A glance at the official population forecast for this part of Connecticut will tell the story. Should Westport lose its country-loving summer visitors, its shops will no longer double their business in that season. English visitors will not weekend in the region to inscribe the beauties of nature. The trouble is that Americans have never been "land hungry," have never thought that the agricultural aspect of the land around the cities would disappear, so that today the Garden Clubs of Westport and New Canaan are busy raising money for the protection of redwood and myrtle forests in the Far West while their own backyard is being devoured by builders, "like fire on prairie before the wind." It is not enough that the state establishes parks; it is much more a question of establishing them where they will do the most good. The students' green belt is a modest proposal. It is not even a park, but an area of low density obtained by zoning, integrating existing woodland with open space on the fringes of the higher density residential neighborhoods. And it demonstrates friendliness to Westport's neighbors, by extending between the proposed new industrial zone and the Norwalk boundary. Westport does not profit directly from this, but Norwalk does.

That the Neighborhood Unit and the Green Belt are a step further than professional planners care to go, is a sad commentary on the rebuffs that a society unwilling to plan has inflicted on these technicians. As a friend remarked recently, "If all the official plans that have been made recently were by some miracle carried out tomorrow, American cities would look scarcely any different from what they do today." The students, who had no axe to grind, were able to suggest the remedies they believed in. Far from trying to impose a pattern on the town, however, they consulted with the citizens at open meetings, bringing their suggestions and sketches to the YMCA, where groups of people

were conducted about and their reactions obtained. Officials visited our New Haven workshop and offered valuable suggestions. Even outsiders who had no immediate interest in the project offered advice; the most unusual being a letter from a laboratory worker informing us that the town's water supply contained no fluorine, a situation injurious to dental health, but that this precious element could be added to the system at a cost of seven cents per person per year. Two nationally-known newspapers, a New York and a Bridgeport radio station described the plan, limiting themselves on the whole to factual accounts. The only actively antagonistic response came from an interior decorator. Her wire read: "Have seen Yale plans. Suggest you put your own house in order first."

The project brought out very clearly the importance of the citizens' planning associations in getting local planning started, but such associations have performed even more valuable services. They date from the Village Improvement Societies of a hundred years ago, but they are no longer interested solely in beautifying the commons or in planting trees along the roadside. With the revival of planning interest in the 1930s, they sprang up again, this time with a strong reforming instinct. The citizens' groups in Cleveland, Detroit, Philadelphia and Baltimore have been active pressure groups for planning; in Baltimore, for instance, they were responsible for establishing a Housing Court where tenants may obtain redress for landlords' violations of the law. In Cleveland and Detroit they have promoted metropolitan planning and in Philadelphia last year they put on a city-planning exhibition which was visited by over four hundred thousand people. The Westport group has been the most active of any in Connecticut and had already made useful surveys in the town before their chairman invited our students to co-operate with them. It was they who put planning in the two local newspapers; we kept a clipping file as the work went on, and not a week went by without some mention of planning in the press. It was they too who impressed on the public the need for an over-all plan before allowing spot changes in zoning and who actually prevented two such changes that would have made the town's problem more difficult. These groups are a unique feature of the American scene and may be considered the healthiest development in planning in recent years. Many of them are still too small and ineffectual—the Westport Association has 120 subscribers—and need a broader membership to include representation from those who stand to benefit most from city planning, but in spite of little weaknesses they deserve the greatest encouragement. Those who are looking for "grass roots" developments in American democracy will find them here, for city planning and housing may be to this century what public education and abolition were to the last.

The students on their part learned much. That they also taught is evidenced by the fact that the town is now convinced of the need for a Master Plan. Among the recommendations of the report was one suggesting that it be the responsibility of the Planning and Zoning Commission to engage a professional planner to develop such a plan. This appointment has recently been announced. Our students may not have built so tangibly as Ruskin's undergraduates on the Hinksey Road, but perhaps they have built with a more lasting effect.



*Pottery Horse Pitcher, mid-19th cen.,
Quechua Indian, Pucara, collection of author.*

HARRY TSCHOPIK, JR.

Peruvian Folk Art

IN the United States, Latin American folk art (and, indeed, folk art generally) has long been relegated to a special limbo. It has been spurned by art experts in part, it would seem, because of its recency and availability, and by anthropologists because those who produced it often were not classed as "primitive" people. Although anthropologists are now generally agreed that the Mestizo, as well as the Indian, communities of Central and South America are fair game for study, very few collections of present-day Latin American folk art have as yet found their way into our natural history or anthropological museums. This appears to be due largely to the fact that those anthropologists who have studied contemporary communities in Latin America have been interested primarily in their social organization, religion, economics and so forth and little, if at all, in their material culture and artistic endeavors.

Although a very few of our leading art museums such as The Art Institute of Chicago, The Brooklyn Museum and The Taylor Museum have begun to acquire objects of folk art of recent times—and particularly the folk art of Latin America—the field is still, by and large, viewed with disfavor. This is all the more surprising when one considers that *Völkischerkunst* museums have long existed in Europe, especially in Germany and Sweden. On the other hand, the pre-Columbian art of Mexico and Peru has attained complete respectability. It is much sought after by private collectors and is exhibited in our major art institutions, where it is usually ranked in that now fashionable category, "primitive art." In like manner, the Church art of colonial Spain is in good standing and is customarily classed as "fine art." Has folk art no intrinsic merit and no place in any of our museums, or has it, perhaps, been bypassed and overlooked for reasons of traditional interest and bias?

Before embarking on a discussion of Peruvian folk art, I would like to hazard a definition of what I conceive folk art to be. In contradistinction to what is generally considered "fine art," folk art may be characterized very broadly as "popular" art. It is deeply embedded in its cultural context and is not held apart from this context, as it were, self-consciously. It is anonymous in that it expresses the interests, values and sentiments of the people as a whole, rather than those of the individual artist, and is characterized by "styles" rather than by "schools." The result is a narrowly delimited range of individuality, and the products are thus often surprisingly standardized, much as though they had come off an assembly line. Folk art is esteemed locally in terms of craftsmanship rather than in terms of any abstract attributes. The folk artist is infrequently a highly trained specialist, and the feeling of dedication to one's medium is usually absent. Above all, folk art is traditional, and "learning," better than "training," describes the process by which it is transmitted from one generation of artists-craftsmen to another.

Peruvian folk art has deep roots. All those arts and industries that survive today—weaving, pottery making, gourd carving, wood working and silversmithing—were well established in the Andean region hundreds of years ago before the rise and spread of the Inca empire. Other roots extend back to the Iberian Peninsula and to the ancient arts and crafts of the Mediterranean. Yet neither tradition, Andean or European, has survived to the present in a pure form; instead the end product represents a curious integration of forms and techniques which result from the interaction of Indian and Spanish influences over the span of four centuries. In some crafts, such as weaving, the Indian tradition predominates, and the ties with the pre-Columbian cultures are readily apparent. In others—wood working, for



Fig. 1. Silver shawl pin,
Quechua Indian, Cuzco,
and Textile,
Aymara Indian, Chucuito,
both 19th cen.,
collection of author.

Silver pin set with
bottle glass,
contemporary,
Quechua Indian, Pisac,
collection
Florence D. Bartlett,
Chicago.



example—the Spanish heritage has clearly prevailed. In all instances, however, the recent arts and crafts are not literal “survivals” from the past, but instead they have been modified and adapted to the tastes and needs of the contemporary native population.

Contrary to the belief of many people, indigenous artistic production was not stamped out by the Spanish conquest in the sixteenth century. Indeed, the economic system of colonial Peru made it imperative that native arts and industries continue. For by means of a tight monopolistic system, Spain controlled all commerce with Peru (and with the Spanish colonies of the New World generally) and saw to it that all trade was conducted exclusively through the mother country. Merchandise imported to Peru consisted in the main of such luxury articles as silks, watches, glassware, armor and firearms, or of those articles not procurable in the New World like drugs, iron and steel, and hardware generally. But since these were destined almost exclusively for the wealthy and elite, it was incumbent upon the Indian artisans of colonial times to supply the demands of the native population as before, in addition to producing many new articles required by their Spanish conquerors.

Thus potters continued to turn out vessels designed for the domestic routine of native life but also learned to manufacture glazed wares for the tables of the local Spanish overlords. Silversmiths employed age-old techniques and traditional tools, but their products came to bear the stamp of Spanish influence; the flat-headed shawl pins worn by Indian women in Inca times were modified and assumed the shape of European spoons, often engraved with Spanish patterns or set with chips of bottle glass and semi-precious stones (Fig. 1). With admirable versatility, and with a high degree of craftsmanship, Indian silversmiths also turned out such non-traditional objects as silver candlesticks, chalices,

mugs and stirrups. Most weaving was intended for local consumption, and it was in this field during colonial times that the styles of the conquerors and the conquered merged to produce some fabrics rivaling the best in the traditional repertory of either Spain or pre-Hispanic Peru. Linen, silk and metallic threads of Spanish origin were often combined with native fibers in accordance with native techniques to weave textiles of such excellence that they were highly prized by merchants in Europe. Indeed the rise of the Peruvian textile factories, or *obrajes*, was viewed with considerable alarm by seventeenth-century competitors in Spain.

Nevertheless, these textile “factories” were rather exceptional, and the majority of Spanish colonial manufactures in Peru, except in the large cities, appear to have been the products of small-scale home industries and of part-time craftsmen who derived their livelihood chiefly from farming. Since travel was difficult in Peru until very recently, colonial trade and commerce were regional in character and centered around the local market towns, which were also the administrative and religious centers. Such regionalism fostered the growth of distinctive local art styles, and, with further study—for the folk art of colonial Peru has been almost entirely neglected by artists and scholars alike—it should be possible to identify a particular piece of colonial jewelry as having originated, say, near Trujillo, or a certain textile as having come from the region of Cuzco.

It has been necessary to dwell upon the popular arts and industries of Spanish colonial Peru because so many Spanish colonial patterns have survived to the present day and because it is the fusion of traditions effected during the days of the Viceroy that gives the contemporary folk arts their distinctive character. Until commercially manufactured articles became generally available in the late nine-

teenth century, home industries continued, as during the early days of Spanish rule, to supply the material needs of most of the Peruvian population; in fact, many of the ancient folk arts survive at the present time in the less accessible regions of the Andean highlands and the coast. Quechua and Aymara Indians of Cuzco and Puno Departments continue to dress in handsome native-woven textiles (now cut along archaic Spanish lines), to wear massive, hand-made silver jewelry (as often as not decorated with Spanish patterns) and to eat from native pottery vessels (today frequently glazed, and often painted after the manner of European peasant art). The mixed-blood Mestizo peoples of the east central highlands still employ vessels and containers of gourds (now richly carved with contemporary scenes), while those of the south coast use carved hard wood stirrups, of archaic Spanish Colonial derivation (Figs. 2 and 3).

In the areas where the folk arts flourish, the colonial pattern of regional economy survives, and local markets thrive. Each village has its fixed market day and in addition holds a special fair on the day dedicated to its patron saint. The ancient, pre-Columbian pattern of village specialization in handicraft continues in vogue, and, although a money economy has largely replaced barter, the specialty of one town may at times be exchanged for that of the next.

As in colonial times, the local art styles are regionally distinctive, and it is possible at a glance to determine the area or town in which a particular article was produced. Each village in the neighborhood of Cuzco, for example, weaves ponchos of its own special pattern and set of colors, and the fabrics from a given community are highly standardized (Fig. 4). These textiles vary principally in degree of technical excellence and are judged locally, therefore, in terms of fineness and regularity of weave rather than in terms of originality. The weavers and craftsmen of the Peruvian folk communities are merely part-time artisans who manufacture their wares between agricultural activities. While the work of a particular craftsman may be highly esteemed locally, his reputation rarely extends beyond the boundaries of his village.

Fig. 2. Gourd decorated by carving and pyro-engraving, contemporary, Mestizo, East Central Highlands, courtesy Brooklyn Museum.



The time is not far distant when the native arts and industries of Peru will disappear before the rising flood of factory-made articles. Let us examine the productions of the folk artist, then, before it is too late. The field should prove rewarding to the artist and the anthropologist alike. Not only do many of the objects produced during colonial times and by contemporary Indians and Mestizos possess considerable artistic merit, but studies of the rise and growth of these hybrid styles may be expected to shed much light on the dynamics of change in material culture.

Fig. 3. Carved wooden stirrup, contemporary, Mestizo, Maquegua, collection of the author.

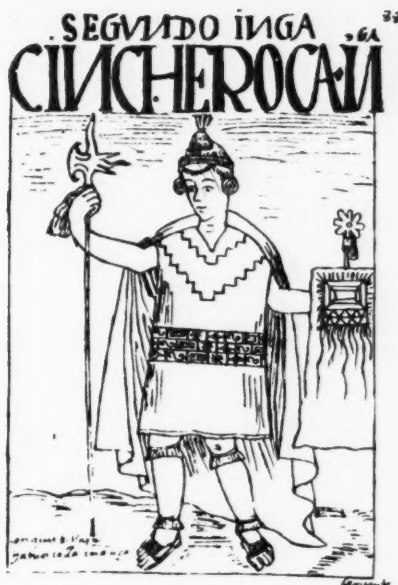


Fig. 4. Poncho, contemporary, Quechua Indian, region of Cuzco, courtesy Brooklyn Museum.



MARY A. SCHAEDEL

Peruvian Keros



ONE of America's finest vase-painting traditions was evolved in sixteenth- and seventeenth-century highland Peru. This was the tradition of the kero painters or, as they were referred to by early Spanish chroniclers, the *kero-camayocs*. The specialty of this guild of mastercraftsmen was the manufacture and decoration of wooden lacquered cups.

Although the remote origins of the tradition are lost in prehistory, keros—but in ceramic form—first appeared during the Tiahuanaco culture, which flourished in the Andean *altiplano* for several centuries before the Inca empire first rose to power. Later, the keros were hollowed out and modeled in various kinds of wood of highland origin, invariably hard and usually of a dark color. On the outer surface the designs were incised; the colors were applied to the incised area, and a transparent lacquer was added. The kero tradition, begun earlier, at least was regimented during the Inca empire. The *kero-camayocs* were regarded as special guild craftsmen, whose work was designed for the Inca aristocracy. Their production was specifically the libation cups that were used in religious ceremonies, and the guild was officially recognized by the Inca state. To this day, in isolated parts of the highland regions, keros are used in certain ancient ceremonies that have survived. Until recent years, keros were prized as sacred heirlooms from Ecuador to Chile—the region that once formed the vast Inca empire.

The classical pottery form of the Tiahuanaco era is that of a long goblet, with a major flare at the rim, tapering to a more slender stem modulated by a minimal flare at the base. Although this form was ideally suited for libation, the later artists who worked in wood gave ample range to the possibilities of the new medium by making cups in the form of busts and animal heads—llama or puma—which

take their place as some of the finest indigenous South American wood sculpture. European forms such as pedestaled cups, bowls, etc. were also adopted, either from esthetic choice or at the behest of a colonial patron.

The technique, as well as the forms, changed somewhat after the arrival of the Spaniards. After the conquest in 1532, craftsmen adopted various technical aids such as iron carving tools and the wheel, and they increased their color range with imported dyes.

The significance of the keros in tracing the relative rôles played by the native and European traditions in the development of early colonial art in Peru cannot be overestimated, since they provide our best basis for determining the development of Peruvian art during the critical period of initial exposure to European influence. The dynamic process of rejection and acceptance of artistic forms and ideas and their amalgamation into the native matrix is dramatically revealed in them. Thus they are of great importance to the art historian, the culture historian, the ethnologist and the archeologist. A precise dating of the many specimens would be very valuable, but at present the information concerning the provenance of most of them is too scanty to make this possible.

Much of the inadequacy of our knowledge of the keros is due to tardy recognition of their significance. Little attention has been given this phase of Peruvian art until recently, although it has excited the admiration of certain scholars over the past seventy years. Adolf Bastian, German anthropologist, was the first to reproduce in the *Zeitschrift für Ethnologie* in 1876 a frieze from a kero which had been presented to the Berlin Museum and was apparently the first of its kind in the museums of Europe. He was followed by the French savant, Hamy, who described three keros which he believed to be unique in Europe in his *Galerie*

Americaine, published in 1897. Since then keros have gradually found their way into most of the larger museums either through purchase or archeological excavation.

The keros reproduced here give some idea of the more typical varieties of shapes and frieze decorations. They are only a partial indication of the richness of form and iconography of the several hundred keros in this country, but they show certain recurrent themes and motifs of those specimens in museum collections. Only a vague idea can be gained in black and white reproduction: much of the charm of the kero is in the rich, dark reds and greens illuminated by spots of bright orange and yellow on a background of reddish-brown wood. The variety of shapes ranges from the finely sculptured heads, recalling the Greek rhyton, to the elaborately decorated triple and quadruple bowls of Spanish origin. Figure 1, a puma head enhanced with metallic inlay, is a magnificent example of the former. In general, the scenes portrayed range from the decapitation of Atahualpa, the last reigning Inca, to the ornate heraldry of the colonial *hidalgos*. Almost every important function of the Inca calendar, as well as numerous fiestas and festivals of colonial times, is illustrated.

Figure 2 depicts an Inca queen surrounded by the traditional symbols of the royal lineage. The staid yet graceful formulation is in keeping with the religious function of the vase. The typical convention of dividing the kero into three horizontal bands of distinct design is maintained.

The narrative type of frieze, shown in Figure 3, represents warfare between the forest Indians and the Incas. Of all the tribes that the Incas subdued, we know from the chroniclers that the savages of the *montaña* proved the most obstinate and left the most vivid impression on their memory. Since the Incas had no written language, it is likely that they relied upon such narrative scenes to illustrate and vivify the transmission of oral traditions. Apparently the artist had never seen a savage with bow and arrow, but his imagination must have been profoundly stirred by the tales of these tropical encounters to judge from the exuberance with which he treats the flora and fauna. Even today, "Los Indios" form an indispensable group of dancers in the fiestas.

The *vicuñas* in precipitate flight (Fig. 4) is a scene of lively animation, beautifully adapted to the difficult limitations of shape. The annual *vicuña* hunt, a highlight on the Inca calendar, was a highly ceremonial event and was continued by the Inca court in exile throughout early colonial times. Note how skillfully and economically the barren landscape is suggested in the background.

The fiesta kero (Fig. 5) represents the highest degree of penetration of Spanish influence in the vase-painting tradition, and here it is obvious that the influence is confined largely to the motifs. They are almost identical with similar scenes painted on contemporary gourds by the folk artists of the southern sierra.

In spite of Spanish motifs and influences, both in composition and execution, the keros are still clearly the work of indigenous craftsmen. The essential two-dimensional quality of the friezes, the robust statement, the unsophisticated aspect of the figures are expressions of a non-European temperament. We may see the same qualities in the freehand sketches of the seventeenth-century Indian



Fig 1

chronicler, Guaman Poma de Ayala (Fig. 6 and Titlepiece), although the calligraphy of Poma is at once less naive and more accurate than that of the kero artists. Similar analogies are to be found in the rare early sixteenth- and seventeenth-century textiles and paintings, before Spanish taste became so entrenched as to eliminate the indigenous elements.

Although the kero painters preserved these indigenous elements through the colonial period, they were not, strictly speaking, folk artists. Before the arrival of the Spaniards, the art was highly circumscribed and aristocratic, and there is no doubt that its highly conventional character was formed in this epoch. Hence the productions of the colonial period, with few exceptions, continued to be confined largely to themes related to the "Last days of the Incanato" or to the glories of the court rather than to subjects more likely to appear in a truly popular art.



Fig 2



Fig 5

Fig 3

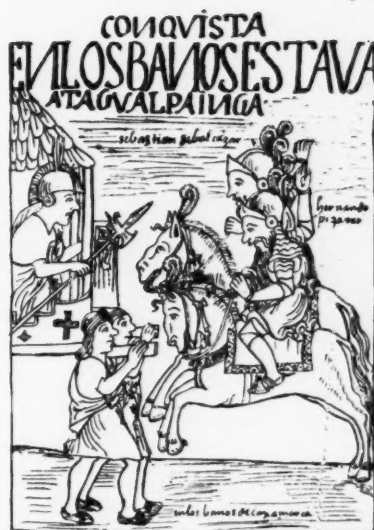


Fig 1 is from the Museum of the American Indian, Heye Foundation;
Figs 2, 4 and 5 from Nasli Hesperian; Fig 3 from The University Museum, Philadelphia;
Guaman Poma illustrations taken from the 1936 edition.



Fig 4

Fig 6



Guaman Poma

Douglas MacAgy

MARK ROTHKO

If we subscribe to the notion of painting as a symbolic act, we are on the way to understanding what Mark Rothko means when he says that a painter commits himself by the nature of the space he uses. To Rothko the commitment is profound. The implications of his remark turn up a clue to the major distinction between his vision and, say, the vision of Picasso. Their paintings are symbols of diverse attitudes.

Recently a critic wrote about Rothko's "refusal to come to grips with a particular vision" and wished for "something more specific" in his work. These comments suggest the critic's failure to make the initial adjustment to Rothko's type of vision. Particular and specific considerations are quite alien to this type. They are symbols of another kind of world. Unless we take distinctions of this sort into account, we are apt to find ourselves talking about something other than Rothko's kind of form.

The sharp cleavage between two types of vision has been recognized clearly by William M. Ivins, Jr. He discusses two types of "space intuition"—the visual and the tactile-muscular—and proposes the theory that we choose one type as the test of reality. "As we habitually elect for one or the other," he wrote in *Art and Geometry*, "so we make assumptions on which we base our philosophies and accounts of the world." Briefly, the visual type of space intuition is characterized by a continuous fading in and out, where space exists only as a relationship of things. This awareness occurs without sense of contact. On the contrary, the tactile-muscular type of space intuition derives from conscious contacts. Here things may exist separately without necessity of interrelationship and the areas between things are defined as absences of contact.

This distinction may prepare us for the kind of drama to be found in Rothko's work. He himself refers to the relations between objects and their environment as *dramatis personae* of his paintings. Here objects and their environment seem to give way to each other so that dramatic emphasis cannot be fixed in a permanent unity. Identities are elusive and rôles enter a shifting relationship. Far from an evasion of the particular, this purposeful ambiguity is a necessary quality in Rothko's visual intuition of space.



Painting, 1948, oil, 61 x 43".

All photographs courtesy of Betty Parsons Gallery.

It may be hard for us to adjust ourselves to his vision because we are habituated culturally to the other type. The dominant attitude, which leads from the renaissance into this century, confers special dramatic importance on the object and on more or less restricted reasoning powers for its control. This point of view was "objectively" expressed by Kepler at the close of the sixteenth century when he wrote that the mind "perceives any given thing more clearly in proportion as that thing is close to bare quantities as to its origins, but the further a thing recedes from quantities, the more darkness and error inheres in it." Painters were preoccupied with methods of recording the appearance of objects and with devices for locating them within a metrical environment. Ivins cites the discovery and use of perspective projection as evidence of visual space intuition, but the fact remains that the object was the main concern and the environment was considered secondary to it. Geometrical methods of projection merely provided the means by which it could be transfixed at a given moment, as when a movie image is stopped on the screen. Anatomists and botanists could tilt their represented objects for scrutiny from any angle without cheating their ideas of spatial accuracy, and painters could place their images of people, trees and fruit at a distance without feeling that quantitative dimensions

and contact with the earth's surface were lost in "darkness and error." Berenson's famous "tactile values" are an acknowledgment of this celebration of the object in terms of tactile-muscular space intuition.

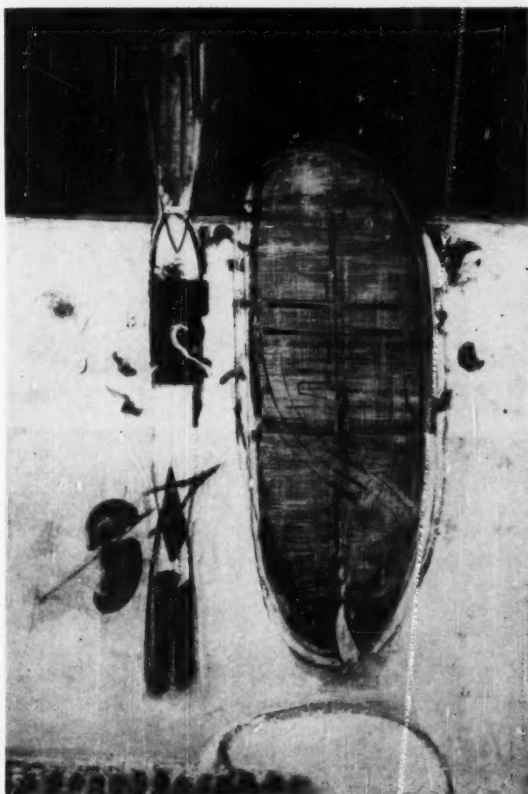
Ivins, however, is suggestive when he intimates that subsequent emphasis on projective transformations led to notions of relativity and when he notes, in *On the Rationalization of Sight*, that the Greek idea of "matter" seems to have been based on tactile-muscular intuitions. "Unlike the world of the Greeks," he observes, "the world we live in is not static and neither is it discontinuous. What we know and study is forms in transition."

Clearly a "composition" of fixed objects in some form of spatial container cannot function as a symbol of transitional existence. But how can an artist suggest otherwise within the confines of a framed canvas? Rothko, indeed, seems to consider the terminal edges of his paintings, but the borders do not act as a final enclosure. Instead, one may glimpse a scene of illimitable dimensions. Individual pictures are returns to the scene, which is never quite the same. What remains the same is change. Since the dimensions of his concept are boundless, any form of circumscription

Primeval Landscape, 1946, oil, 55 x 36".



JANUARY, 1949



The Source, 1947, oil and tempera, 30 x 40".

would be false. Nothing can be settled with finality; issues may be transformed but never closed. Pictures are episodes of transformation which engage the artist's interests in dramatic action. Their frames simply account for the episode.

Eliminate clocks and calendars, tables of weights and measures, and you may reach a world in which there is access to experiences that are denied to the finite imagination. Rothko works for an ideal of ubiquity. He once remarked that "an atavistic memory, a prophetic dream, may exist side by side with the casual event of today." But existence depends on relations; isolate one element and the experience is lost. The theatre of Rothko's imagination is close to the basic assumptions from which, as Ivins suggests, philosophies are formed. Visual in type and presented through sight, experiences nevertheless transcend the limits imposed by visible particularities. They call to mind the myths where gods are interchangeable with the forces of nature. In them, Rothko has written, "one recognizes the principle and passion of organisms." Conscious of his emergence from the oppression of the renaissance heritage, he speaks of "breathing and stretching one's arms again."

ELLEN JOHNSON

Ernst Josephson

*O, Lord God, if the string should snap—
Then my spirit would soar free!*

THESE lines, from the Swedish poem "Violon-cello" by Ernst Josephson, were written a short time before the mental collapse in 1888 which freed this artist's independent spirit from the academic laws and traditions against which he had long struggled. As he withdrew from the world of reality into the super-reality of his own world of the imagination, he was free to exaggerate and distort likeness, anatomy and proportion for the greater expression of inner truth and the unhampered rhythm of form.

Though he is regarded by most Swedes as their greatest painter, and his work is somewhat known in Germany and France, it has been until recently almost unknown in America and England. An exhibition of a hundred drawings by Ernst Josephson from the large and distinguished collection of Sten Lindeberg of Stockholm was exhibited at the Allen Memorial Art Museum at Oberlin College in November and December 1947, thus permitting Americans to see for the first time a comprehensive selection of drawings by the renowned Swedish artist during the time of his mental illness. The exhibition went from Oberlin to the American Swedish Historical Museum at Philadelphia where it was shown early in 1948.

Ernst Josephson was born in 1851 in Stockholm. His youth was spent in the family circle, surrounded by cultured objects and interests and by warm affection. His charming, rather weak, father died when Ernst was ten years old, leaving the boy in the care of his strong mother and sisters. His adored, and adoring, mother died in 1881. The mother fixation and identification with the father are stressed by most authorities in discussing Josephson's psychosis, which Erik Blomberg has classified as paranoid schizophrenia.

Josephson's work before his breakdown, while not singularly startling, was of a quality that would have made it memorable without the amazing innovations of the later period. He was a masterful colorist, a "painter's painter," as may be seen in almost any of his canvases. A particularly appealing paint quality characterizes the portrait of one of his artist friends, *Hugo Birger*, at the National Museum, Stockholm. His broad handling of form, rhythmic flowing line and psychological penetration of character are clearly apparent in the portrait of the journalist, *Gustav Renholm* (Fig. 1). This picture was exhibited in 1881 at the Salon in Paris where Josephson was highly regarded at the time; he is referred to in the *Gazette des Beaux-Arts* for that year as "one of the greatest contemporary portrait painters." Other canvases by Josephson

were accepted for the Salon in 1879, 1880 and 1883. However, his *Spanish Blacksmiths*, inspired by a visit to Spain and the study of Velasquez' work, was refused in 1882, as were several of his more daring works in the next few years.

Josephson's trips to Norway, Germany, Holland, France and Italy in the 1870s and his residence in France from 1879 off and on until 1888 left various impressions on his personality and production. Though it is impossible here to do more than mention the work of his early period, one must say that he was already a competent painter, who not only assimilated influences from different sources but who created original works of unmistakable power. Most apparent are influences from Courbet, Manet and Velasquez; and analogies with the work of Renoir and Degas can-

Fig. 1. Ernst Josephson, *Gustaf Renholm*, 1880, oil, 52 x 39", National Museum, Stockholm.





Fig 3. Matthias Gruenewald, Isenheim Altarpiece, detail of St. Paul, before 1516, oil, Unterlinden Museum, Colmar.

not be overlooked. But the wellspring of his inspiration was always Rembrandt. He wrote to his friend, Axel Borg: "A man can admire many beautiful women, but he can love only one; so I admire and am charmed by many artists, but I can love only one, and one only,—Rembrandt Harmensz van Rijn." Analogies to Rembrandt are not confined to one or two examples but are constant throughout his production: in brevity and sureness of handling, dramatic chiaroscuro, rich glowing color, as well as in psychological power of expression.

In the years until 1888, Josephson had been a dynamic champion of the new art and leader of the Swedish group known as the "Opponents" (of academic traditions). He was a gay and spirited young man. Singing, dancing and making warm sparkling speeches, he was the heart of many fine revels among the "pariserpojkar" (Paris-boys). But alongside this almost pagan abandon was a sense of suffering and despair. These qualities are symbolized in his paintings of the watersprite motif which appears again and again in his work after his first trip to Norway, inspired by this dramatic landscape of wild mountains and forests and waterfalls. In his painting, drawing and poetry, this pagan creature living in the waterfalls, pouring out mysterious music, became a symbol of the artist in the torment of creation and of the conflict in Josephson between the physical and the spiritual, between realist and dreamer, naturalist and romantic, pagan and Christian. It also expressed for him the cleansing, purifying quality of water, which soothed his despair over his sin and uncleanness. One can mention that he had contracted syphilis in the mid-'70s, and though he seemingly was cured in a short time, the sense of guilt and uncleanness remained as part of his longing to be purified and to return to the clean innocence of childhood.

Added to these conflicts was the lack of understanding of his work as it grew bolder. Finally he was deserted by his patron, Pontus Fürstenberg, and even by his fellow



Fig 2. Josephson, Holy Sacrament, oil, 51 x 30½", National Museum, Stockholm.

Opponents. With one faithful friend, the artist Allan Österlind, he went in September 1887 to the island of Bréhat, off the coast of Brittany. Here, in utter poverty and disillusionment, he gave in to the despair that had long threatened to engulf him. And here he became acquainted with Mme. Dupuis, a spiritualist. Long before this he had become interested in spiritualism, so popular in the '80s, and he and Österlind had often held séances together. It was natural that Josephson should consider himself a medium, that his breakdown should take such a form, especially when one considers that even at his most healthy, he was in mystic nearness to certain beloved people who had died; his favorite sister and his mother had appeared to him before his collapse.

Most of the drawings from this time are done as though in a trance; the pencil or pen is hardly lifted from the paper, and the line has a precise, clear and breathless quality. Sometimes they are signed "Raphael," "Michelangelo," "Hals," "Velasquez," etc.; often "through Ernst Josephson." Such figures as Mozart, Beethoven, Shakespeare and other great ones from history, literature, the Bible and Scandinavian mythology "appeared" to him. He was a poet of considerable quality and at this time Dante, Shakespeare and Milton "dictated" to him.

Josephson's condition became so extreme that in August 1888, at the age of thirty-seven, he was taken home to Sweden by his friend Österlind. After a few months at a mental hospital in Upsala, he came back to Stockholm in the spring of 1889. Some small financial assistance came from various friends, and he was able to live modestly in a little *pension* cared for by two very kind ladies, named Sjöberg, with whom he stayed from 1891 until his death in 1906. They did not mind that he was not completely sane, he was still a warm and charming person; and it did not matter if he often went out with a child's cap on his head and a child's sword at his side and marched with the changing of the guards through the city. He had his own happiness and his own dignity. One cannot help thinking of Selma Lagerlöf's touching portrayal of the *Emperor of Portugallia*. Strindberg in his *Vivisections* devoted a short story called "The Great Ones" to Josephson, and in the first chapter of *Gothic Rooms* Strindberg honors him as a forgotten genius, isolated and alone, but at peace in the dream world into which he had withdrawn.

From this dream world have come over a thousand drawings and about seventy paintings. The drawings were made with the cheapest material possible, often common wrapping paper; he piled them on the window sill where they lay in the sun and faded and yellowed; anyone was free to help himself to a stack of them. Disregarded for a long time, they have now become extremely rare and valuable—to museums, collectors and contemporary artists.

In the paintings and drawings from the time of his mental illness, which first took the form of a religious crisis, he often identified himself with the Father or the Son, sometimes with both; and his mother with the Mother of God. Such is the case in the painting of *The Holy Sacrament* (Fig. 2). The Christ figure is Josephson himself and the ghost-like form of Mary is his own mother as she often appeared to him in visions. The whole representation has the compelling power of an ecstatic vision. Through the unnatural color and asymmetrical composition, the elongation and transformation of physical form and the mystic emanation of light, Josephson has achieved the true meaning of the Sacrament in which flesh has become spirit.

This concept and execution will immediately recall Gruenewald's *Isenheim Altarpiece* (Fig. 3), though it is almost impossible that Josephson can have been aware of that magnificent predecessor; Gruenewald has been rediscovered only in the early years of this century, and Josephson shut himself off from the world in 1888. It is one of those cases, baffling to the historian dealing in the detection of direct influences, where similarity of approach and representation remain even where no connection can have existed, and centuries separate the artists. The same methods of achieving mystic expression, the ecstatic light-filled color, the dramatic transformation of the bodies and in fact the very pose and form of St. John inevitably link this work of the expressionist Swedish painter of the nineteenth century with the great German expressionist of the early sixteenth.

In the same way, Josephson's name can be linked with many successors. Sometimes, as in the case of several contemporary Swedish painters, the detectives can readily say, "Linnquist has taken this from Josephson, Sandberg has

taken that" and so on through a long list of the outstanding figures in Swedish art today. Outside of Sweden, however, where examples of similarity in spirit and execution are often found, it is not so easy to determine definite influence. Sometimes the evidence is very slight or is based only on conjecture, and sometimes all that remains is the fact that, in the freedom that his illness permitted him, Josephson was an artist ahead of his time.

He had so little money on which to live that there was almost none for paints, and he had suffered so much with his "beloved and cursed" oils that he painted relatively little in these years. But when he did take up a canvas, sometimes painting over or on the back of an old picture, he had lost none of his technical facility and had indeed gained in freedom, power and expressiveness. Witness the magnificent oil portrait of his uncle, the theatre director, *Ludvig Josephson*, in the collection of Dr. Philip Sandblom, Stockholm. Interest is centered in the monumental head and in the distorted hands; the right one, placed as though sitting on the shoulder, rings the director's bell, the other marks a place in the script.

One is amazed to realize that this expressionistic portrait was painted in 1893 when Kokoschka was only seven years old. An even more startling similarity to Kokoschka is apparent in the *Portrait of a Lady* (Fig. 4) with its quick, nervous attack and sometimes bold, sometimes dissolving, forms. We know that Kokoschka owned a copy of the portfolio, published in Stockholm in 1918, reproducing forty drawings by Josephson, and we know that various articles on the Swedish artist had appeared in

Fig. 4. Josephson, *Portrait of a Lady*, oil, 44½ x 35", National Museum, Stockholm.





Fig 6. William Blake, *Then the Lord Answered Job out of the Whirlwind*, 1823, engraving, 7½ x 6", Allen Art Museum, Oberlin College.

German periodicals; but we also know that until 1920 the material published on Josephson in German publications was only on the early period; and Kokoschka's own style was well established by 1908. We are faced with a coincidence of spirit and execution that may well exist without definite influence.

The similarity between Ernst Josephson and William Blake is of the same nature. Both were poets and draughtsmen—mystic, naive and intense. Josephson's *Prophet* (Fig. 5), has a dominating majesty and power comparable to Blake's *Then the Lord Answered Job out of the Whirlwind* (Fig. 6). Somewhat less trance-like, more near though divine, is Josephson's representation of God in a moving portrayal of the *Creation of Adam* (Fig. 7). The soft, inert body of Adam, just beginning to stir with the breath of life, is looking up with quiet innocence at the Michel-angelesque head of God the Father, infinitely wise and pitying, surrounding and protecting him. In a poem called "The Fall of Man," which Josephson wrote under the dictation of "Dante Alighieri," he speaks of the Father's pain and joy over His creation, of the tears in

His gentle father eye,
Deep down bowed he his high
And glorious head,
And blew his spirit in that clay
Which then began to live . . .
His noble heart stopped still in fire,
For the first time he became father,
He knew how sweet it was . . .



Fig 5. Josephson, *The Prophet*, pen and ink drawing, 14½ x 9½", Sten Lindeberg collection, Stockholm.

Technically, the drawing is executed primarily in parallel pen strokes of varying thickness and delicacy; in less capable hands such a technique could easily disintegrate into weak mannerism. But this does not happen with Josephson, not even in the delicate and precious technique of little dots, with which he modeled many of the drawings such as the sensitive, fragile portrait called *Ruth* (Fig. 8). It has been suggested that this pointillist style often characterizes the drawings of schizophrenics, the repetition of dots being a type of perseveration; Blomberg suggests further that it reflects Josephson's childhood joy in embroidery and other hand work from the days when he used to play in his mother's sewing basket and compete with his sisters for her favor. There is no doubt that in many ways he returned to his childhood; he certainly saw with the child's freshness of vision, but he expressed these visions with a sure and masterful style.

Josephson's expressive contour line, the distortion of perspective and proportions, the swelling and receding of the mighty forms in such drawings as the *Prophet* and *Lovers by the Sea* (Fig. 9), to mention only two out of hundreds, bring immediately to mind Picasso drawings of the neo-classic period in the 1920s. But in content Joseph-



Fig 7, above. Ernst Josephson, *Creation of Adam*, pen and ink drawing, 15 1/2 x 9 1/2", National Museum, Stockholm.



Fig 8, top right. *Ruth*, pen and ink drawing, 14 1/2 x 9 1/2", Lindeberg collection, Stockholm.

Fig 9, lower right. *Lovers by the Sea*, pen and ink drawing, 14 x 8 1/2", Lindeberg collection, Stockholm.



son's *Lovers by the Sea* is particularly revealing of his psychopathic state. The man, so much smaller than the woman, is the painter himself, embraced and protected by the strong, gentle woman—the mother. As with Kokoschka, we know that Picasso saw the portfolio of Josephson drawings published in 1918 and that he saw originals in the possession of his Swedish friends in Paris, but we do not definitely know that he was influenced by Josephson.

While the greater part of Josephson's production in his later period is somber in mood, there are a few works of a happier nature. However, even in his most joyous painting, one recalls the despair that ran side by side with joy and ease throughout the artist's life. But as Kierkegaard wrote of the "universality of this sickness unto death, which is despair": "It is not depressing: on the contrary it is uplifting, since it views every man in the aspect of the highest demand made upon him, that he be spirit."



Fig 1. The Troubled Jesus, traditional wood sculpture, Krakow region.

Fig 2. Stefan and Helena Galkowski, The Fable of the Ass, detail of a tapestry.



LOUISE LLEWELLYN JARECKA

Folk Art in Poland

A stroll through a representative exhibition in Poland today is enough to convince any observer that many of the values accepted as "modern," and even the general trend of artistic invention of the last ten years, may be traced to folk art. The contemporary artist, seeking directness of statement, abridgment of form and the elimination of all that is not essential, turns to the village sculptor and potter to learn his secrets.

In the middle ages, the Polish nobility and the wealthy townsmen succeeded, under social and economic conditions friendly to them, in developing a great court and city art which gradually became a national treasure. The peasants, bound to the soil and cut off from the centers of culture, created an art of their own. Because they were not exposed to the artifices of the sophisticates nor to the doctrines and cerebrations of the pedants, their art was still young and fresh in the nineteenth century when the degenerated taste of the privileged classes was being satisfied by photographic daubs and pseudo-classicism.

The freedom of composition that characterizes folk art and its uncalculated logic, in which all the contributing parts seem to merge spontaneously into a compact and organic whole, fling a challenge to the learned. Primitive means and tools are used to achieve simple and uncomplicated effects: wood sculpture is carved with an ordinary pocket knife; ceramics are often molded with the bare hands. Some of the villagers still use an old type of wheel that the prehistorians tell us was brought into the territory by the Celts in 400 B.C. Rugs and tapestries that are among the handsomest in all Europe are woven in Bialystok and Krakow on primitive looms like those used thousands of years ago.

Folk art has its own formal conventions. The first thing that strikes the eye is the avoidance of the naturalistic. Elongated arms or torsos or short legs, which to our educated sense of dimensional relations seem false, are not unusual. Rams are represented in a village tapestry with enormously tall horns, branching out in ornamental design. None of this is done in conscious defiance of nature; the village artist merely has his own sense of reality, with which he is satisfied. Sometimes (as in the "high" art of other periods and cultures), distortion is used for accentuation, as in an image of a saint with long arms and large hands in a gesture indicating blessing or protection. Often the

medium and the archaic tools together produce a stylization that is no more than a simplification, an elimination of detail.

These peasant artists have an innate feeling for the rhythm of geometrical forms and symbols, and their geometrization of masses helps them to sustain the order, measure and balance of the integral parts of a work. Symbolic attitudes indicate specific moods in the treatment of the human figure: the bent head, for example, expresses sadness. Most beloved of the folk is the representation of Jesus, seated, his head resting upon his hand. This classic posture, a favorite theme for improvisation by the wood sculptors, is known in the peasant vernacular as "The Troubled Jesus" (Fig. 1).

The craftsman's innate respect for the material with which he works is illustrated by his needle and loom work (Fig. 2). Unlike Islamic embroidery, often so fine and so dense that it is easily mistaken for weaving, or the sultry luxuriance of the southern Slav needle work, this linen field on which the Polish work is done holds too honorable a place in the esteem of the peasants to be smothered by all-over embroidery. Plain, well-woven linen maintains its dignity, and, though it may be set off by broad or narrow sequences of embroidered motifs, Polish embroidery is disciplined to the point of austerity when compared to the voluptuous patterns of its neighbors.

These Polish folk seem to secrete in their hearts a peculiar radiant energy, ready to burst any moment into prismatic scales of unimaginable color, as it does in the soft tones of the new Bialystok rugs and in the jewel-like paintings on glass (Figs. 3 and 4). Every potter guards personal formulae for his mineral pigments and glazes. Color is an important element even of folk sculpture, as opposed to the more academic contemporary sculpture. The figures of the former are painted in contrasting tones, often red and blue; perhaps as a reflection of the old historical styles, whose painted church figures were admired by the folk, although the village artist instinctively feels that strong color contrasts accentuate plasticity of form. But the final dividing line, when all is said, is the peasant artist's attitude towards life, which is bound up not only with his faith but with a definite economic and social condition common to



Fig 3. St. Genevieve and the Doe, painting on glass, traditional, Wroclaw region.

Fig 4. Adam and Eve, painting on glass, traditional, province of Lodz.



the group. As Poland becomes industrialized, there will be changes in these economic conditions, although many of the villages will necessarily remain agricultural. Before World War II, a remarkably successful experiment was initiated: enough orders were sent to the peasants of certain villages to encourage them to continue and to augment their traditional artistic activities. This work of organization has now been resumed. The postwar resurgence is due in large measure to the initiative of Wanda Telakowska, a graphic artist, who, almost before a single house had arisen from Warsaw's ruins, began to plead for a Council (now established) to prevent the disappearance of the village skills and to build a new democracy of art that would embrace both the peasants and the graduates of the academies.

Ceramics, paintings on glass or canvas, woodcuts and wrought-iron objects are made by some of the town artisans producing for peasant consumers. In Ilza in the district of Kielce, near Krakow, for example, some twenty families of potters whose hereditary occupation dates back to the medieval guilds were working just before the last war. Among them were the Kosiarskis, represented now only by the daughter of the last male descendant, Stanislaw (see Fig. 5), who was executed by the Nazis.

Jedrzej Wawro, a mountain hobo, ragman, stone-breaker, wood-cutter and grave-digger, finally settled down towards the end of his life to become a sculptor of sacred images set among polychromed trees and birds. He created St. Francis-like legends for the more than three hundred saints that he has carved. His work differs from that of other contemporary folk artists in its folkloric piety, boldness of stroke and quaint ornamentation (Fig. 6).

It is not to be taken for granted that every peasant producing a beautiful thing is a folk artist. For implicit in that term is a sustaining, creative basis that is not dependant upon accidents or happy combinations of circumstances. In a word it takes an artist to create a work of art. Bystron, Polish ethnologist, defines folk art as that which is based upon an unorganized tradition, fluent and direct, the disciplines of which are passed on from generation to generation. Thus folk art is not eclectic, does not seek new influences alien to itself. If it borrows a suggestion from some-

thing seen in another region or in the manor, it absorbs this new element as the soil in which the plant is set absorbs a fertilizer without affecting the root. It does not become hybrid: the moment it loses the purity of its *genre*, it is no longer folk art.

This is still true in Poland today, where the roots of folk art are firm in the ancient skills and symbols, in traditional sacred imagery and in the humanistic approach to any creative work, which amounts almost to a cult. Its continuation will depend upon the esthetic necessities of the village communities, the cultural policy of the nation and the attitude towards it of the art-loving public.



Fig 5. Stanislaw Kosiarski, *Man and Dog*, sculpture in clay.

Fig 6. Jedrzej Wawro, *Flight to Egypt*, sculpture in wood.



Book Reviews

K. T. Parker, *The Drawings of Antonio Canaletto in the Collection of His Majesty the King at Windsor Castle*, New York, Oxford (Phaidon), 1948. 62 pp., 150 illus. with 4 folding plates. \$7.50.

One of our most practiced of scholars and writers has added to the now large Windsor series this handsomely produced work; like the same author's Holbein book, this is illustrated with excellent photographs newly made by Alfred Carlebach. The material not only gives the occasion for a review and amplification of parts of von Hadeln's work of twenty years ago; it calls for a new inspection of that entertaining character Joseph Smith, and it presents all Canaletto's methods along with plenty of cases for comparison of his varying ways of dealing with one subject.

The 143 Windsor drawings were part of the great purchase *en bloc* made by George III in the early years of his reign from the former consul in Venice, and Dr. Parker has cleared up some misunderstandings about the seller and his negotiators by reprinting some documents otherwise buried in magazine files and by interpreting with wit and skill. Smith was, Dr. Parker temperately sums up, "financially interested in Canaletto's output, while himself remaining an insatiable collector of his work." Smith was also the sort of collector with a passion for posterity (somewhat different from the Goncourts') that called for a secure resting place for his gatherings. His will, written while the negotiation of sale was temporarily in lapse, gives several amusing lights on his character (he was pompously fond of showing how well he was doing for himself and others); and his letter to a go-between is well turned.

The author writes a good paragraph on what the *capriccio* in Canaletto's work really means, and what it means in the case of Guardi, Tiepolo and Piranesi; he is willing to let the question of Canaletto's use of the *camera obscura* go, but in his catalogue he makes careful differentiation of the reed, quill and metal pens with which the artist drew.

The Windsor Canalettos all date before 1763 and probably not earlier than 1730, and there is only the least possible cause for not accepting their pedigree as unimpeachable. To this extent, the construction of the catalogue was not a very difficult task, so that it is almost purely within the range of Canaletto himself that the author has worked. He seems to me to have deceived himself in at least one instance on this account: as von Hadeln did, I must question the authenticity of No. 85, a blotchy and formless version of part of No. 86. Without doubt, it "has to do" with Canaletto, but it is far enough from him not only in technique but in character to make it impossible to say that he drew it on an off day.

With the exception of figure drawings, every class of the master's practice is included at Windsor: immensely bold rapid sketches; other pure pen drawings more evidently contrived; sympathetic and fully worked-up circumstantial views; and curly fantasies. The group is numerous enough to include also examples of Canaletto's work on the mainland and in Rome and London. Dr. Parker emphasizes the consistently underlying pencil preparations and the use of pin-points for placing the chief foci and of the ruler for many architectural contours. From the plates one may read the fascinating number of Canaletto's degrees of abstraction and of his consequent formulae of representation: Guardian or Piranesian slashed sketches; schematic diagonally shaded views with rather bottle-shaped people; washed drawings with more active and better differentiated personages; tender, almost Dutch, early views outside Venice (Nos. 65-68; No. 65 is almost Campagnola-like); finally, full-dress *vedute ideate* with all the repertory of subtle washes, desperately waving foliage and figures drawn with a line like a roller-coaster. There was something about the Venetian mainland that gave the artist a different feeling for the landscape from what he experienced in the city, where the quality of light caused by multiple reflections from water was more brilliant than the atmosphere along the

Brenta; for he always seems to take a more tender, even a faintly sentimental, tone when he works at Chioggia or Mestre or Padua.

Curiously, the London views are Canaletto's most insistently stenographic and "topographical," but without loss of gaiety; their personages are treated precisely in the manner of those in the master's paintings. One of the most agreeable features of the fantasies and *vedute ideate* is that, although Canaletto developed a peculiarly mossy, wobbly, drippy formula for "pleasing decay," the handwriting of this formula does not grow tired or tiresome.

WINSLOW AMES
Springfield (Mo.) Art Museum

Simon L. Millner, *Ernst Josephson*, New York, Columbia University, 1948. 57 pp. + 22 plates. \$5.

This modest book is a sympathetic account of the Swedish artist Ernst Josephson, little known in this country, but recognized as an important figure in his own land. A contemporary of Munch and Ensor (though he died in 1906), Josephson parallels their evolution from an anecdotal genre realism of Courbet-like origin to a style of symbolic expressionism. He is related in another way also to Van Gogh because, like the Dutch painter, the strains of an artistic career without recognition stretched and finally broke the unifying cords of an extremely sensitive personality. But Josephson did not commit suicide, and continued to work after his breakdown, creating work of great interest. His art thus has a triple interest: it may be used as material for psychological study, since it is rare to find a trained artist whose production may be analyzed "before" and "after"; it may serve as comparative material, and it may be examined for its own intrinsic value. These three aspects should not be confused, nor should the fact that a single artist of this character was forced to retire completely into a world of his own imagining be used for easy and inaccurate generalizations about superficially similar painting, whether of the past or present.

ROBERT GOLDWATER

D. W. Gotshalk, *Art and the Social Order*, Chicago, University of Chicago, 1947. 246 pp. \$3.75.

John Hospers, *Meaning and Truth in the Arts*, Chapel Hill, University of North Carolina, 1946. 252 pp. \$4.

Gotshalk's two chapters on "The Aesthetic Experience" and "The Creative Process" form as vigorous, clear and solid an account as any that has come to us since Ducasse and Prall. It is hard to explain their presence and that of a few other passages in a book so generally obtuse and wrong-headed as this one.

Gotshalk inherits, from respectable ancestors, a way of thinking to which Karl Popper has recently given a name—essentialism. Essentialism consists in confusing your own chapter headings with the ultimate laws of the subject matter. It assumes that definitions, categories, classificatory schemes are dictated rigorously by nature. When Gotshalk tells us that there are four principles of form or two phases to criticism, he means that there are just four principles or two phases, not that it may be useful or convenient to carve the topic up in this way or that. Unfortunately, esthetics—a sort of foetus among the sciences—is the worst possible field to which to bring this habit of mind. If there is one place where it is necessary to treat ideas tentatively, as tools of exploration, it is there, where nothing is really understood, known or established. To clamp an elaborate con-

ceptual frame on the elusive material of the arts is to be wanting in intellectual humility.

The work of art, according to Gotshalk, is a "four-dimensional public object," the dimensions being *materials, form, expression and function*. Objections, on theoretical grounds, to the distinction between materials and form (by Gestalt psychologists) and to the distinction between form and expression (by writers like Prall) are blandly ignored; and the author proceeds to describe the relationships among his dimensions. Each dimension has two kinds of values, terminal and instrumental: it can be rewarding in itself and it can contribute to the value of every other dimension. "Accordingly, a work of art is capable, at a minimum, of four terminal values and twelve instrumental values or of sixteen different aesthetic values, and any work of art is capable of being judged in at least sixteen different respects aesthetically"—and the reader is treated to a set of esthetic analyses which follow the lines of this system. For example: "The sinuous lines, the phosphorescent colors; the tiny needle-point shapes of El Greco's *View of Toledo* (Metropolitan Museum, New York) vividly instrument the electric vision of the city expressed in the canvas."

This is given as an example of the influence of materials on expression. Since one cannot imagine what the electric vision would be without the lines and colors or the lines and colors without the vision (as one *can* conceive the shape of an object apart from its color), it is hard to follow this demonstration of their reinforcing effect on each other. One third of this book is devoted to describing fictitious relationships among "dimensions" which have been arbitrarily wrenched apart. This point, incidentally, is made as an objection to Gotshalk's distinctions, not to the use of analytical distinctions as such.

The section on "The Principles of Form" states, for no good reason, that there are principles of form and then displays the whole shabby, moth-eaten list of them: harmony, balance, centrality, development, with their "associates and derivatives." There is no table or chair on earth which does not possess balance, esthetic as well as physical; therefore, to say of a great work of art that it is balanced is to say exactly nothing. Yet balance and the others appear as principles of form in nearly every textbook of esthetics.

The treatment of art in relation to society is abstract, schematic and, in the opinion of the reviewer, not very useful. Yet the first part of this book, alluded to above, is worth the attention of any student of the arts.

Hospers has performed a distinct service for the general reader in constructing a chart of the desert which can spare him the pain of crossing it. His book replaces dozens: it quotes dozens of passages from well-known estheticians, passages that contain the gist of their theories without the tedium. It would be hard to think of a better introduction to the philosophical study of concepts which, though no great amount of brain power has ever been applied to them, seem to recur inevitably in the criticism of art: "representation" and "expression," "subject matter" and "form," "significance," "insight" and "truth."

But Hospers has given us something more than a source book. He gives us his own analysis of these concepts and of the controversies in which they figure; and it is to this end—the clarification of the concepts and principles of criticism—that his main efforts are bent. These efforts, though they reward the reader's attention, are quite unsuccessful. The limits of this review do not permit me to support this opinion, except in one particular—the question of truth.

Whether there is any sense in calling an art work (or calling anything) "true" depends on our ability to distinguish truth from falsity. It depends, that is, on the possession of a fairly precise criterion of truth. This requirement is satisfied by ordinary assertions, e.g., "All English spinners are ambitious," because such statements function in such a way as to be testable—we know what facts to compare them with when we wish to determine their truth. It follows that if there is one sort of esthetic object that we can know to be true or false, it is a statement occurring in a poem or a novel. Hospers, following Richards and a good many other writers, is very clear (and correct) on this point: "... these statements do not generally function [in poetry] as assertions," and hence are neither true nor false.

Yet by drawing a distinction between "propositional truth" and "artistic truth" (or "truth-about things" vs. "truth-to things"), he manages to convince himself that not only poetry and fiction but landscapes and sonatas can meaningfully be described as true: "Thackeray's Becky Sharp is true-to-life, or to a certain recurrent type of human nature which we find in experience... Becky Sharp never existed in the flesh, yet the world is full of Becky Sharps, and probably Thackeray's heroine is a truer, more convincing picture of Becky Sharps everywhere than any of the particular historical members of the class ever have been or will be."

But true to what? Who are the "Becky Sharps" with whom we are asked to compare Thackeray's character? Englishwomen? Ambitious Englishwomen? Ambitious and unscrupulous Englishwomen? All those women who share five or seven traits with Becky? If we tried to check on Thackeray's portrayal by comparing it with any of these classes, we might find it a gross distortion. Is it true, then, to all those people who are *exactly* like Becky Sharp but nobody else? In that case *every* character in fiction is automatically true and successful, and the whole question is reduced to absurdity.

I cannot say that Hospers is wrong and that cognitive standards should be eliminated from criticism. But I can say that he has not proved his case. He is afflicted with the occupational prejudice transmitted by Aristotle to all logicians—esthetics: the tendency to assume that the categories of cognition are applicable to art. And when he tells us, "Painting gives us these visual insights into objects of vision..." it is necessary for someone to say: "Painting gives us no 'insights into' objects of vision. Painting gives us objects of vision."

ARNOLD ISENBERG
Queens College

Paul Haesaerts, *Renoir, Sculptor*, New York, Reynal & Hitchcock, 1947. 43 pp., 48 plates. \$6.

This book, the only one on this subject, is a valuable addition to works on Renoir. For the most part Renoir sculptures have previously been dismissed by writers with a single paragraph or picture; in this study all the sculptures are reproduced—the more impressive pieces from all angles and in detail. Unfortunately the reproduction of many of the photographs is coarse and gray.

One is quick to sense that the editors have been forced to include Renoir's entire output, good and indifferent alike, more in order to have enough material for a book than from any lapse in taste. Renoir produced very little sculpture, 24 pieces in all, and all but two of these were collaborative. This is slender material even if it were all of high calibre, but two-thirds of it should be dismissed as the work of preliminary experiment. The remaining one-third is good and may be considered the typical work of the master.

When one considers Renoir's physical condition it is miraculous that he produced anything at all. Four years before he was impaired with paralysis, he modeled a plaque and a bust of his son Coco. It was obviously an act of love and relaxation. Unlike the renaissance painters, who considered sculpture part of their trade, modern painters such as Daumier, Degas, Matisse, Picasso and Braque were drawn to sculpture as an amusing diversion or as a study contributing to further understanding of painting. The foreign problems inherent in sculpture and the more resistant material seemed to stimulate these men.

Renoir's dealer, Vollard, was impressed with his undaunted vitality. In the role of an impresario who made works of art blossom, Vollard brought the facile young Catalan sculptor, Richard Guino, to Renoir and suggested that they collaborate. Renoir selected the subjects from his drawings and paintings, directed and criticized with a pointer wedged between his crippled fingers; Guino did the physical work of forming the sculpture. Thus the sculpture bearing Renoir's name came into being.

The nude peasant girl of the paintings became the subject for sculptures that are close to three-dimensional interpretations

BOOK REVIEWS *Continued*

of these painterly conceptions. Their strength and weakness lies in this fact. Such figures, when ripped from the canvas, seem isolated and restless for a setting or for the juxtaposition of a companion or two. They lack the composure and self-contained integrity that makes a Maillol sculpture a world in itself. Nevertheless, the *Venus* and the washerwomen figures are superb. Renoir is clearly a painter-sculptor, because he is so very much a great painter.

The author tells the story of the sculpture and of the last years of Renoir's life in an interesting and literate way. His inclusion of the most casual anecdote and of the comments of Renoir's contemporaries gives a rich vitality to the reading. Haesaerts is poorest as an art critic. More often than not, his enthusiasm clouds his judgment: his adverse criticisms are timidly and grudgingly presented; he lapses into passages of inflated impressionism when he finds that there is little to say; he is too much concerned with the validity of artistic collaboration and spends too much space defending it.

The pages are made attractive by the interspersal of well-chosen pertinent reproductions of drawings and of letters in the handwriting of Renoir and others. A complete catalogue of the sculptures with sizes, descriptions and other data completes the book.

ROBERT REIFF
Muhlenberg College

Luise C. Kainz and Olive L. Riley, *Exploring Art*, New York, Harcourt Brace, 1947. 260 pp., 218 illus. \$2.96.
Ralph L. Wickiser, *An Introduction to Art Activities*, New York, Holt, 1947. 275 pp., illus. \$3.75.

That there are singular attempts being made to meet the need of an effective art appreciation course in our schools at the senior high school and beginning-college level is evident in the publication of these two books. Both are introductory texts for art and non-art majors. And both offer an integrated study of art theory and analysis, with considerable emphasis on participation in a wide variety of art activities in which drawing ability alone is not the criterion for the experiences. Although there is a suggested difference in objectives as implied by their titles, the fund of factual art information coupled with clarifying art activities is about equal, even though theoretically art investigation is stressed in one and art activities in the other.

With warmth of feeling reflective of a sympathetic informal classroom atmosphere the authors of *Exploring Art*, who are practicing art educators, guide the neophyte through an extensive collection of organized art information and directed activities. They seem always to lead the way through it, however, at too rapid and intensive a rate. Nevertheless, the material is presented with precision and conviction and is entirely practical for the age level aimed at. To simplify presentation of ideas the book is divided into two main parts: the first dealing with color and the second with form.

The chapters on color are conventional in content, with most essential theoretical knowledge included, but individual in inviting the student participation in color experiences while dispensing with the usual impersonal definitions of color terms. Specific exploration of color is directed into such fields as painting, the theatre, advertising, costume design, etc., while form is explored through the study of architecture, industrial art, crafts and community planning, and includes an examination of proportion, balance and linear movement; all contributing to formal perfection.

In contrast with this informal, spirited introduction to art appreciation, *An Introduction to Art Activities* is considerably less flexible in approach. Somewhat reserved, it stresses a logical approach to the study and appreciation of visual art. Although the author makes several references to the importance of a concerted intellectual and emotional motivation and execution

for art, the attitude reflected in the book obviously favors the former. It emphasizes the ordering of art experiences progressively from the simple to the complex and within each chapter, as in the book as a whole, there is a logical development. About half the book is given to an examination of the structural elements of design—line, color, tone, form and texture—and the rest to problems and varieties of art content, including fantasy, symbolism, emotional art and abstract lyrical art. Most of the illustrations in the book are reproductions of students' work presumably done in Wickiser's classes and contribute to his interpretation of the activities suggested at the close of each chapter.

The similarity of content in the two books is not surprising, since much of the material is available in other texts. But the limited interpretation of form in both indicates unawareness of the importance of space organization (in depth as well as on the surface, and two-dimensionally and three-dimensionally simultaneously) in contemporary art production and appreciation. This is a disturbing shortcoming. Since the integrative concept of form and space organization is basic in contemporary art, the presentation of an adequate art appreciation course, even at the high school level, without insight into the fundamental meaning of form and space weakens the entire program. Perhaps this explains the lack of a unifying thread in both books.

ALEXANDER MASLEY
University of New Mexico

Francis D. Klingender, *Art and the Industrial Revolution*, New York, Transatlantic Arts, 1948. 232 pp., 15 color plates, 106 illus. \$6.30.

Many histories have been written of the economic changes consequent upon the large-scale introduction of machinery in the eighteenth century, but none that I know has illustrations so graphic as the ones chosen by Francis Klingender. And there are countless books on painting in England from 1750 to 1850, but the reader will search them in vain to find more than passing references to most of the artists discussed in *Art and the Industrial Revolution*. For example, Joseph Wright of Derby, painter of factories by moonlight and scientists experimenting by lamplight, who was one of the more original eighteenth-century English artists; and James Sharples, virtually unknown today, whose *Forge* of 1844-47 might have been painted yesterday.

For much of his material the author has relied upon prints. Many of them are exquisite pieces of draftsmanship as well as valuable documents, such as Pyall's aquatint, reproduced in color, of the Liverpool and Manchester Railway crossing an endless flat plain beneath a leaden sky; the sun has broken through to spotlight a brilliantly painted train. Carmichael's lithograph of the *Great Eastern* on the stocks at Millwall ranks with the best Dutch marine pieces and contains besides a wealth of information on how the great steamship was built.

But the book is more than an album of little-known pictures, for the author shows us how the attitude towards mechanization of industry fits in with esthetic theory. The appreciation of the picturesque, which we usually associate with the love of landscapes, is here shown to embrace industrialization: Philip James de Loutherbourg's paintings of mines emphasize their romantic aspects, and the writing of poets is quoted to show how the awe-inspiring quality of great industrial enterprises was grasped—and esthetically appreciated—long before the economic consequences were at all realized. The author then traces the gradual disillusionment of artists and writers with the industrialization of their country, showing, for example, how the description by Charles Dickens of the appalling "Black Country" environment is paralleled by pictures such as John Martin's, who was so depressed by the same scenes that he based his illustrations of Hell upon them.

Photography gradually took over the documentation of industry, and the author whets our appetite with three remarkable photographs showing Nasmyth with his steam hammer; Brunel with the chains of the *Great Eastern* and the construction of the South Kensington Museum. He concludes his study with wood engravings from the illustrated weeklies of the '70s, pointing out that similar illustrations "greatly influenced Van Gogh and other Continental artists."

BEAUMONT NEWHALL
Rochester, New York

Jacques Lassaigue, Raymond Cogniat, Marcel Zahar.
Panorama des Arts 1947, Paris, Aimery Somogy, 1948.
304 pp., illus. \$3.75.

This is a book which could have been done only in Paris; it has the unmistakable *éclat*, the easy and knowing facility, the casual profusion of riches. It has too the characteristic Parisian tendency to lump all the rest of the world as more or less provincial, a prejudice that is today perhaps more urgently wishful than true.

Panorama des Arts 1947 is the second volume of a projected annual series reviewing Paris exhibitions, with an uneven smattering of news from elsewhere—non-French names being almost consistently misspelled. The authors are the critics for the weekly *Les Arts*, in which certain of the articles first appeared. Likewise from that journal is the monthly listing of exhibitions which under February 1947 for example notes 52 shows in Paris, seven in the whole United States (four in New York)! This pretense to international coverage may be regarded as comic or infuriating; but simply as a record of art activity in Paris, *Panorama* is of extraordinary interest.

First, there is the really impressive record of postwar art activity all over Europe—and the arts are one area in which the Old World certainly has no need of American aid. The answer of the museums, many of whose facilities have still to be reconstructed before the objects stored away for safety during the war can be shown, has been a series of magnificent exhibitions: the Van Goghs, the French tapestries and the paintings from Vienna collections, shown in most European capitals; the Flemish primitives in Paris, the Venetians in Lausanne, the German primitives in Schaffhausen. The opening of the new Museum of Modern Art in Paris, unbalanced as its collection certainly is, brings together the work of groups like the symbolists and the neo-impressionists with results which fill in certain gaps in the history of modern art.

Actually, however, the real drama of this survey is the question of the younger French painters, for Paris cannot go on indefinitely on the glories of its grand old men, and there is a general and troubled awareness that the younger generation lacks the commanding stature of its elders. The great reign of Paris over the art of the western world coincided with a period of formal emphasis. The French genius is at its best in the formal and the decorative (so well expressed in the current tapestry revival), and the French are struggling with today's overwhelming tendency towards expressionism. Jacques Lassaigue, in both his introduction and his essay on expressionism, puts the problem clearly: "La fameuse définition de Maurice Denis . . . dans laquelle le tableau est avant tout une surface plane, des couleurs en un certain ordre assemblées . . . risque d'organiser le vide dans l'immobilité . . . notre époque, après avoir attaché une importance trop exclusive au jeu des formes, recherche aujourd'hui à restituer à la peinture son contenu. . . . L'expressionisme serait donc la forme d'une certaine recherche la plus avancée de l'éternel réalisme."

Altogether, Paris is still to be reckoned with, and this record of its activities is one to be grateful for. *Panorama* is copiously illustrated and indexed and includes a list of art books published in French during the year. And it is not the least of Paris' distinctions that it is able to get out a volume like this at a reasonable price.

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BOOK REVIEWS *Continued*

Katharine A. Esdaile, *English Church Monuments, 1510 to 1840*, New York, Oxford, 1947. 144 pp., 149 illus. \$6.

"Official" statuary as a rule tends to be dull, and the acres of eighteenth-century monuments in Westminster Abbey are no exception. They are indeed largely responsible for the widespread opinion that sculpture in England died with the reformation. Mrs. Esdaile's new book will shatter this prejudice. Her patient research has rescued from neglect or oblivion a large group of sculptors who produced tombs and memorials of artistic as well as historical significance.

In an introductory essay Sacheverell Sitwell surveys the development of English monumental sculpture from the middle ages to the nineteenth century. With his customary erudition and eloquence he clarifies its importance as a record of a changing civilization. He points out that the finest examples are widely scattered in small country churches such as Stanstead Mountfitchet, Essex, Ashby-de-la-Zouch, Leicestershire and others—"The very names being no small part of the pleasure" of rediscovering them. The division of church lands under Henry VIII made a host of new landowners anxious to leave visible reminders of their presence in their parish churches, and the rise into opulence of merchants, lesser squires and yeomen also increased the demand for monuments.

This demand was met by masons and carvers both in London and in the provinces, and also attracted foreign artists like the Huguenot, Maximilian Colt; the Dutchman, Gerard Johnson (whose younger son made Shakespeare's monument at Stratford); and later the Flemish sculptors, Rysbrack and Scheemakers, and the highly gifted François Roubiliac. Among native artists rediscovered by Mrs. Esdaile are Epiphanius Evesham, Thomas Green of Camberwell, Richard Crutcher and the members of the Stanton family.

Readers may hesitate to agree with Sitwell's claim that "for her monuments of the later ages there is no country in Europe that can compare with England," but they will be grateful to Mrs. Esdaile for introducing excellent works of sculpture ranging from armorial plaques and engraved brasses to busts, full-size statues and group compositions, often enlivened by symbolism or allegory expressive of the varying concepts of the age. Attractively produced and well illustrated, Mrs. Esdaile's book should be welcome to students of English civilization, history and art. To the traveler in Great Britain it promises gratifying discoveries at places where guidebooks have previously found nothing worth recording.

WALTER L. NATHAN
Bradford Junior College

J. Frederick Kelly, *Early Connecticut Meetinghouses*, New York, Columbia University Press, 1948. Vols. I and II: 728 pp., 477 halftones, 205 line cuts. \$40.

These two volumes comprise one of the most thorough studies in the history of American architecture. They are the result of many years of great effort spent in the gathering of architectural data, including measuring and photography, and in the compilation of documents for the exhaustive historical accounts of the meetinghouses.

The book is filled with important information and suggestions. Facts such as that Benjamin, and not Town, was the designer of the First Church in New Haven are invaluable. The long and exhaustively explicit contract with Town for the meetinghouse at Avon is one of the most interesting of its kind. The addition of several buildings to those known to be by Hoadley increase his stature and show him in some ways the equal, if not the superior, of Town in the quality of his design. As would be expected in such a thoroughly documented work, Kelly has turned up some completely new builders and designers, such as Judah Woodruff, who designed and executed the Farmington meetinghouse in 1771, so similar to the one in Brooklyn (though no documents prove a connection). There is

also a George Boulton of Southfield, a "gentleman of extraordinary skill in the art of building" as a contemporary put it, a statement proven by his Episcopal Church at Quaker Farm (1812-17) with the gothic admixtures that are almost invariable in churches of that denomination. Though no documents prove it, contemporary accounts give the design of the handsome First Church at Hartford (1805-07) to Daniel Wadsworth, who also supervised the building. Among gentlemen amateur "architects" mentioned is a Godfrey Malbone of Brooklyn, who was forced to design a building for the Church of England in order to have one of that denomination at all, thus avoiding being taxed for the new Congregational meetinghouse. Another is John Trumbull who made a "plan" for the meetinghouse at Lebanon (1804), the artist's home town.

Yet most of this information is imbedded in the historical description of each building and nowhere brought together, except too briefly in the beginning of the book. This discussion of the material in connection with a series of isolated buildings, treated autonomously and not connected with each other or with architectural trends in general, is unfortunate. A more explicit criticism can be made of the arbitrary way in which the author includes only buildings standing today, thus eliminating from consideration nearly every other important meetinghouse, even though engravings or other records of them may exist. These include one at Middletown, which inspired the still standing one at Rocky Hill, one of the finest in the state for its exquisite detail (taken largely from Paine), and the lost meetinghouses at Lyme and Ellington by Samuel Belcher. These structures and the lost Thompson meetinghouse by Town would seem to be far more important intrinsically than the Episcopal Church at Seymour, included only because of its early date, though to all intents and purposes it was virtually rebuilt by Henry Austin in 1857. Further, it is to be regretted that Kelly did not include in his survey the Greek-revival buildings in Connecticut or elsewhere which comprise so much interesting work in the vernacular as well as in the academic. However, the book is an important achievement and a worthy successor to the same author's valuable researches in domestic architecture in Connecticut. It will be of interest not only to the architect and architectural historian, to the antiquarian and historian, but also to the person interested in the New England scene and in local lore. The photographs themselves, as a record and for their generally good quality, give the book a more than merely scholarly appeal.

SAMUEL M. GREEN
Wesleyan University

George L. Stout, *The Care of Pictures*, New York, Columbia University, 1948. 113 pp., 24 plates. \$3.75.

Few of us realize that all pictures, from the drawing on paper to the altarpiece on panel, have three physical dimensions. Catalogues by museums, galleries and art historians invariably ignore the thickness of a painting, although dimensions of height and width are given. Yet pictures can be complex structures of measurable layers, made up of varnish, paint, priming, canvas and panel, yielding a total thickness of several centimeters or one that can be measured only microscopically. A knowledge of this structure from support to surface and of its various component materials, of the internal and external forces acting upon them, gives a basis for understanding the deterioration constantly taking place in pictures. Stout's book clearly and with economy presents the three-dimensional anatomy of paint. The first chapter is on the construction of pictures and, by means of excellent drawings, diagrams and text, prepares the reader for an understanding of the causes of deterioration described in the four following chapters. These treat separately the changes that occur to surface coatings, paint films, grounds and supports. Methods of treatment are described along with the forms of deterioration. Our present information on the causes of decay,

of cracking of paint, of the weaknesses of fabric and panel supports is summarized briefly and honestly, minus the fantasy and fumbling so often found in books on the subject. Where causes are not fully understood and where adequate treatment for certain types of deterioration has not been discovered, Stout frankly says so.

The sixth chapter on housing, handling and moving gives the general principles to be considered regarding conditions of air, hanging, storage, framing and packing for shipment. This section will be of particular interest to curators or private owners who value their paintings. Optimum conditions for housing are described, but the author fully realizes that these are often not practicable: "Most pictures have to live along with people and, with them, take a few chances." There is no doubt though that improvements in hanging, handling and storage can be achieved by those who are willing to follow as far as possible the principles laid down here.

Appendix A comprises a series of case histories of treatment given pictures of various structures. Individual problems, the procedures followed and formulae used are described, as well as the kind of report an owner or curator should expect and demand from a professional conservator. Such a record aids in understanding and evaluating the work performed and in competently treating future decay. Appendix B briefly discusses instruments and techniques of examination including chemical analysis, radiography, photography and optical means. Here Stout makes no extravagant claims, but presents objectively the utility as well as the limitations of laboratory findings.

George L. Stout, who was for many years head of the Department of Conservation at the Fogg Museum, is eminently qualified to write this book. He has long been a leader, not only in the United States but abroad, in the movement to develop high professional standards and to establish sound basic principles in the field of art conservation. He has not forgotten that conservation is an art as well as a technology, although he favors a scientific or objective approach. His book, fully illustrated with plates as well as drawings, has been written for the curator, collector, artist, student and, in fact, for the interested owner of just one picture.

SHELDON KECK
Brooklyn Museum

Adelyn D. Breeskin, *The Graphic Work of Mary Cassatt*, New York, Bittner, 1948. 96 pp., 232 reproductions on 100 plates, 1 in color. \$30.

This catalogue raisonné of Mary Cassatt's graphic work is a welcome addition to the slowly growing list of definitive publications on leading nineteenth-century artists. It would be wrong, however, to regard such books merely as reference works (as were the earliest publications of this type, like Robaut's). The excellent plates that nowadays accompany most catalogues of this kind make them desirable even for those readers who are not particularly interested in their scholarly apparatus. Indeed, Mrs. Breeskin's book will satisfy both the print collector, who wishes to identify states of etchings or to study Mary Cassatt's various techniques, and the general reader, who will find among the numerous illustrations many fascinating works by the first American painter to secure an enviable place among France's great of the past century. (There can be little doubt that she was much more "American" than Whistler and much more "French" than Sargent.) Moreover, Mrs. Breeskin has provided a very interesting introduction that tells as much about the artist as is known and also a series of excellent descriptions of the different graphic processes. These descriptions, easily understandable even for the layman, should prove useful not only for the study of Mary Cassatt's prints but for a general approach to modern printmaking.

The author discusses and reproduces the complete list of 220 etchings, drypoints, softgrounds, color prints, aquatints and lithographs (as well as some softground drawings), carefully describing every known state, of which there are in one case eleven, but more frequently two to five. It is regrettable only that no attempt has been made—with the exception

of No. 30 for which two states are illustrated—to reproduce at least for one plate all the successive states, so as to acquaint the reader more intimately with the artist's method of work. Such an example would have been a most valuable addition to the author's skillful descriptions of Mary Cassatt's ingenious use of the various techniques. Combined with her superb draftsmanship, it was her clever and subtle exploitation of all the possibilities of the media that particularly distinguished her prints. To draw openly acknowledged inspiration from Japanese woodcuts and yet to achieve a style and a technique entirely her own was not the least of Mary Cassatt's merits.

JOHN REWALD
New York City

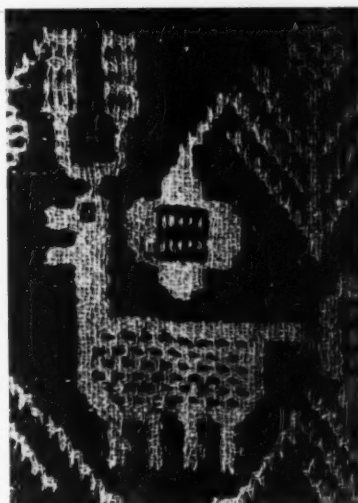
William Hogarth, *Marriage A La Mode and Other Engravings*, New York, Lear, 1947. 46 pp., 44 illus. \$5.

William Hogarth, *Album of 10 reproductions*, New York, Touchstone Press, 1947. \$1.

The title of the book brought out by Lear Publishers implies that it contains engravings by Hogarth, as does the blurb on the dust jacket and the introduction signed by "The Publishers." However, when an engraver's name is visible on a reproduction that name is almost invariably "T. Cook." The vast majority of the illustrations are not, as implied, based on Hogarth originals; they are reproduced from inferior copies made after the artist's death.

The ten prints in the Touchstone Press album are reproduced on 8½ x 11" sheets from Hogarth originals. Judged in relation to their price—ten cents apiece—they are amazingly satisfactory. In strong contradistinction to Lear Publishers, the Touchstone Press is to be congratulated for its achievement in inexpensive publishing.

JAMES THOMAS FLEXNER
New York City



Central figure detail from
rug by Adolf Jaroszewicz.

One of the 85 items—hand-woven tapestries, rugs, paintings on glass, wood sculptures and ceramics—in the exhibition "Polish Manuel Arts," lent by Polish Council of Art Production

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BOOK REVIEWS *Continued*

Salvador Dali, *50 Secrets of Magic Craftsmanship*, translated by Haakon M. Chevalier, New York, Dial, 1948. 192 pp., illus. \$7.50.

If blowing one's own trumpet could make a great painter, then Salvador Dali, the wonder boy of the publicity world, might be the greatest painter in the world. Unfortunately the technique for which he is celebrated appears, on examination, to be on a level with that of hundreds of exhibitors in the Royal Academy and the Salon in the second half of the nineteenth century. He does not really paint so well as the young John Everard Millais, but he makes more noise about it.

This book, which can be thought of only as a part of the publicity campaign, contains all the grandiose nonsense that has been appearing in the sheet called *Dali News*, with the addition of as much more clotted absurdity as the writer could find. The only thing that can, by any stretch of the imagination, be thought to be useful to a young painter is the list of Permanent Colors—and this is lifted from Jacques Block's *Compendium of Painting*. Otherwise we discover that to be a great painter one must a) be Spanish, b) called Dali and c) have a wife called Gala. Typical of the bombast is the "Comparative Table of the Values After Dalinian Analysis Elaborated During Ten Years." Dali, with the exercise of unusual modesty, places himself fifth in the list of great painters of all time. It must have hurt him to acknowledge that Leonardo, Raphael, Vermeer and Velasquez perhaps were better painters than he is or can hope to be.

The proofreading of the book is on a level with its general eccentricity: Bouguereau appears as Bugnereau, and Vermeer varies to Wermeer. The only step that Dali has not yet taken in his self-aggrandizement campaign is the hiring of a blimp to fly above New York, declaring "Dali is God." No doubt this will come.

RUTHVEN TODD
New York City

Dagny Carter, *Four Thousand Years of China's Art*, New York, Ronald, 1948. 339 pp., illus. \$7.50.

There has long been a need for a greater number of comprehensive yet informal introductions to Chinese art. The beginner in the field is faced on the one hand by cursory treatment of the subject in general surveys of art, and on the other by the difficulty of access to the major sources. The scope of the material is so vast and the approaches so various and experimental, that the pursuit of some middle course, such as that essayed by Mrs. Carter, is a valuable trend.

"Prehistory and Archeology," the first section of the book, includes prehistoric excavations and pottery, the Anyang excavations, supplementary Shang bronzes and sculpture, Chou bronzes and jades and the material of the Han period, all collated with economic and sociological information. "Fragments of Chinese silk excavated from a Han Warrior's Tomb at Noin-Ula, Mongolia, Han Dynasty" captions a reproduction of great interest (p. 73). I have been unable to find any such illustration in the literature on Noin-Ula and am surprised to find decor so Tang-like in character on a Han fabric.

"Early Outside Influences" begins with the Barbarians and their animal art, then discusses the Indo-Scythians, the Turkestan material, Six Dynasties production and, finally, Buddhist cave sculpture. In all this material there is an insistence on outside influence to the neglect of the part played by native craftsmen.

The art of Tang, including sculpture, painting and the minor arts excepting pottery, begins "The Golden Age," the third section. Ceramics are treated separately in their whole development from Tang through Sung. Northern Sung painting is somewhat summarily treated, and later Sung painting suffers from the rather regrettable omission of the Ch'an painters.

"Artisans and Traders," the last part, goes through contemporary painters. Ming architecture, sculpture, painting and ceramics open this section in a valuable chapter on "Chinese Influences in Europe's Industrial Art." A consideration of the Manchus is followed by Ch'ing and republic painting. The choice of contemporary painters seems to be disappointingly limited, particularly in view of the interest aroused by the recent exhibition at the Metropolitan Museum of Art.

The major problem, as always in a survey of broad scope, is one of selection. Certainly the visual impression is of great importance in a discussion of unfamiliar art forms, and the reader may wish that many of the illustrations were of larger size. Very small photographs convey nothing to the reader: variety is achieved, but quality is sacrificed. The text, a running commentary without specific reference to the illustrations, is occasionally arbitrary in respect to controversial problems and suffers at times from a somewhat chatty oversimplification. The bibliography is to be commended, as is the inclusion of the gardens as a charming and integral part of China's art. On the whole, the use of the book as a college text, as the author suggests, will make it a welcome addition to the all too scanty material at hand.

GEORGE W. WEBER
Rutgers University

Pablo Picasso, *Desire*, New York, Philosophical Library, 1948. 63 pp. \$2.75.

For three days of 1941 in German-occupied Paris Picasso turned from painting to the theatre, and the result was *Le Désir attrapé par la queue*. Had anyone else written *Desire*, perhaps it would be ignored, but this work—in context, and like the books of James Joyce—should not be ignored on the specious ground that it is difficult to understand. Although some may puzzle over it, as over Picasso's graphic work, these unorthodox pages are tremendously rewarding. I for one am not bound eternally to the Aristotelian laws of drama—however useful they may be—nor prejudiced against the transference of a master of one art to the medium of another.

Picasso's language, in an excellent translation by Bernard Frechtman, is as chosen, picturesque, occasionally surrealist and brutally direct as his painting, out of which his characters seem to step and act. If we cared to trace Big Foot, Onion, Tart (human), The Cousin, Round End, The Two Bow-wows, Silence, Fat Anguish, Skinny Anguish, The Curtains, through their conversations we would sense and recognize the abrupt, fragmentary, allegoric and expressive onomatopoeics and the admirably logical way in which the *non sequiturs* follow one another to build a unique tension. The use of unexpected words in seemingly unrelated phrases is remarkably appropriate. Some of Picasso's observations are unashamedly down to earth, yet timeless, and others are involved and esthetically ethereal—at once human and non-human. In *Desire*, human beings say and do non-human things, and objects act and talk like people. The difficulties of staging the play have prevented its presentation except in a single case: under the able direction of Albert Camus, distinguished young author of *The Plague*. Certainly the United States censor could not permit an uncut performance, but we may enjoy reading it.

Alternately infantilely simple and extremely sophisticated, it gives one the impression that Picasso said the dialogues of *Desire* over and over to himself as he painted. The play and his canvases explain and supplement one another and are interrelated in a stream of consciousness not unlike the plays of the Spaniard's American friend, Gertrude Stein. The key to *Desire* is the impact of the theme of love, related in no ordinary terms. In this little masterpiece there is nearly everything—even a moral for those who insist on morals.

BAIRD HASTINGS
New York City

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A Review of Literature and Art

EDITED BY CYRIL CONNOLLY

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The Psychology of Art (extracts) by André Malraux.

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**HORIZON, 53 Bedford Square,
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Museum 3926

Drawings by European Masters, introduction by Walter Ueberwasser, New York, Oxford, 1948. 26 pp., 28 plates, 19 in color. \$7.50.

This is the American edition of one in the series of Iris books, published originally in Switzerland. The drawings, by masters of the sixteenth, seventeenth and eighteenth centuries, form a portion of the Albertina Collection, one of the richest in graphic art in the world. The 19 facsimile plates are exceedingly tastefully and handsomely reproduced. They represent a comprehensive selection from drawings in various media by Botticelli, Michelangelo, Titian, Dürer, Rubens, Watteau and others. Walter Ueberwasser has contributed a discussion of the graphic *oeuvre* of each of the artists, as well as a short history of the Albertina Collection. His own reverence for the material is unquestionable: to him "Those who have a real love of painting will regard the art of drawing as a talisman."

ALICE BENNETT

Latest Books Received

BEATO ANGELICO, LES FRESQUES DE SAINT MARC A FLORENCE, introduction by Anna Maria Francini Ciaranfi, Milan, Collection Silvana (New York, Studio Publications), 1948. 28 color plates. \$10.

BORN, Wolfgang, AMERICAN LANDSCAPE PAINTING, New Haven, Yale University, 1948. 215 pp., 142 illus. \$7.50.

BOTTICELLI, CÉZANNE, GOYA, REMBRANDT, four Hyperion Miniatures, New York, Hyperion (Crown), 1948. Each 48 pp., illus. in halftone and color. Each \$5.9.

Brummé, C. Ludwig, ed., CONTEMPORARY AMERICAN SCULPTURE, New York, Crown, 1948. 156 pp., 130 plates. \$5.

Burgin, Miron, ed., HANDBOOK OF LATIN AMERICAN STUDIES No. 11, 1945, Cambridge, Harvard University, 1948. 364 pp. \$7.

"English Masters of Black-and-White" series: Daria Hambourg, RICHARD DOYLE; Jonathan Mayne, BARNETT FREEDMAN; Ruari McLean, GEORGE CRUIKSHANK; Frances Saizano, SIR JOHN TENNIEL; James Thorpe, EDMUND SULLIVAN, New York, Pellegrini & Cudahy, 1948. Each 96 pp., illus. Each \$2.50.

Ernst, Max, and his friends, BEYOND PAINTING, The Documents of Modern Art Vol. 7, New York, Wittenborn Schultz, 1948. 194 pp., illus. \$6.

Evans, Joan, ART IN MEDIAEVAL FRANCE, New York, Oxford, 1948. 292 pp., 280 plates. \$17.50.

Farnum, Royal Bailey, LEARNING MORE ABOUT PICTURES, Westport, Conn., Artext Prints, 1948. 103 pp., illus. \$1.50.

Gallatin, A. E., PAINTINGS, New York, Wittenborn Schultz, 1948. xi pp. + 29 plates. \$4.

Goldschneider, Ludwig, LEONARDO DA VINCI, new edition, New York, Oxford (Phaidon), 1948. 44 pp. + 200 illus., 18 in color. \$7.50.

Hofmann, Hans, SEARCH FOR THE REAL, Andover, Addison Gallery, 1948. 91 pp., illus. \$4.50.

Lipman, Jean, AMERICAN FOLK ART IN WOOD, METAL AND STONE, New York, Pantheon, 1948. 178 pp., 183 illus. \$7.50.

Lozowick, Louis, A TREASURY OF DRAWINGS, New York, Lear (Crown), 1948. 10 pp. + 82 plates. \$3.

Masereel, Frans, PASSIONATE JOURNEY, New York, Lear (Crown), 1948. Introduction by Thomas Mann, and 165 woodcuts. \$3.

McIntyre, Robert G., MARTIN JOHNSON HEADE, New York, Pantheon, 1948. 71 pp., 24 plates. \$3.75.

Pleasants, J. Hall, SAINT MEMIN WATER COLOR MINIATURES, Portland, Maine, Anthoensen Press, 1948. 29 pp. + 19 plates. \$2.

Rivera, Diego, ACUAHELAS 1935-1945, introduction by Samuel Ramos, New York and London, Studio Publications, 1948. Portfolio, 18 x 13", 25 watercolors. \$50.

Sitwell, Sacheverell, ed., GARDEN FLOWERS, ROMANTIC BALLET AND TROPICAL BIRDS, Batsford Colour Series, New York, Batsford, 1948. Each, 16 pp. text + 16 color plates. Each \$2.

Smith, Robert C., and Elizabeth Wilder, eds., A GUIDE TO THE ART OF LATIN AMERICA, Library of Congress Latin American Series, No. 21, Washington, Government Printing Office, 1948. 454 pp. \$1.50.

Vantongerloo, G., PAINTINGS, SCULPTURE, REFLECTIONS, Problems of Contemporary Art V, New York, Wittenborn Schultz, 1948. 48 pp. + 49 plates. \$3.

Varnum, William H., INDUSTRIAL ARTS DESIGN, Peoria, Ill., Manual Arts, 1948. 244 pp., 85 plates, 471 illus. \$4.50.

Zaidenberg, Arthur, ART STUDENT'S ENCYCLOPEDIA, New York, Greenberg, 1948. 320 pp., illus. \$5.

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Contributors

JAMES THRALL SOBY is Chairman of the Department of Painting and Sculpture at the Museum of Modern Art. His *Contemporary Painters* has just been published by the Museum of Modern Art and Simon & Schuster.

CHRISTOPHER TUNNARD, member of the American Institute of Planners and Associate Professor of City Planning at Yale University, is a previous contributor to the *Magazine* and to other journals of art and architecture.

HARRY TSCHOPIK, JR., Assistant Curator of Ethnology at the American Museum of Natural History, spent several years in southern and central highland Peru for the Peabody Museum of Harvard University and the Smithsonian Institution.

MARY A. SCHAEDEL has been in Trujillo, Peru, for the past year and a half, where she and her husband have been engaged in art-historical and ethnographical research.

DOUGLAS MACAGY, Director of the California School of Fine Arts in San Francisco, writes regularly on contemporary styles for many art journals.

ELLEN JOHNSON is Librarian of the Dudley Peter Allen Memorial Art Museum at Oberlin College, Oberlin, Ohio.

LOUISE L. JARECKA, after six years' residence in Poland, has written a study of Polish art and cultural traditions which Alfred A. Knopf will publish this spring.

Forthcoming

EVERETT P. LESLEY, JR., Thomas Cole; G. E. KIDDER SMITH, Swiss Churches in the Modern Tradition; BAIRD HASTINGS, Christian Bérard; an interview with THEODORE ROSZAK; a Letter from Italy by INGBORG EICHMANN.

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January Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

ALBANY, N. Y. Albany Institute of History and Art, Jan. 5-Feb. 6: Graphic Art of the Western Hemisphere.
ALBION, MICH. Albion College, Jan. 9-31: Student Mid-Year Show.
AMHERST, MASS. Amherst College, Jan. 9-22: Early 20th Cen. Amer. Art.

ANDOVER, MASS. Addison Gallery of American Art, Jan. 7-Feb. 15: Material and Immaterial.

ANN ARBOR, MICH. Museum of Art, University of Michigan, Jan. 6-26: Work in Progress in Mich. General Library, Jan. 11-31: Fifty Books of the Year, 1948 (AIGA).

ATLANTA, GA. High Museum of Art, Jan. 1-25: Exhib. of Pigs (Silberman Gal.).

AUBURN, N. Y. Cayuga Museum of History and Art, Jan. 1-30: Painters of New Hope, Pa. Industrial Show, Home Architecture Show, Jan. 1-Feb. 28: Finney Indian Coll.

BALTIMORE, MD. Baltimore Museum of Art, to Jan. 9: 1949 Baltimore Nat'l W'col Exhib. Jan. 2-24: Mod. Church Art, Jan. 4-30: Nature Photos, Jan. 9-29: Ex Votos (AFA), Jan. 23-Feb. 13: Matisee Draw (AFA). Jan. 27-Mar. 13: Illuminated Manuscripts, To Feb. 27: Sculpt, by Elie Nadelman.

BALTIMORE, MD. Walters Art Gallery, to Jan. 9: Christmas in Art, Jan. 3-23: 5 Pieces of Silver from Boscareale, Jan. 22-Mar. 6: The W'cols of Gavarni, Jan. 27-Mar. 13: Illuminated Books of the Middle Ages and Renaissance.

BELOIT, WIS. The Art League of Beloit, Jan. 1-31: Pigs from the Sloan Coll. Textiles from Scalanderi, NYC.

BETHLEHEM, PA. Lehigh University Art Gallery, Jan. 5-16: Work by Students at Lehigh University.

BIRMINGHAM, ALA. Birmingham Public Library, Jan. 9-30: Pigs for You (AFA).

BIRMINGHAM, ALA. Birmingham Public Library, Jan. 9-30: Pigs for You (AFA).

BINGHAMTON, N. Y. Museum of Fine Arts, Jan. 2-30: W'cols by Henry Gasser.

BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Jan. 11-16: Rome Collaborative Competition, Jan. 11-23: Mich. on Canvas, Jan. 11-30: St. Louis Jefferson Mem. Competition (AFA). Rocks and Clay: A Comparative Exhib.

BLOOMINGTON, IND. Art Center, Indiana University, Jan. 4-31: Japanese Pigs and Prints.

BOSTON, MASS. Duff and Richards, Jan. 8: Wood Carvings by Mary Ogden Abbott, Jan. 10-22: Pigs by J. Barry Greene.

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COLORADO SPRINGS, COLO. Fine Arts Center, to Jan. 23: Experimental and Poetic Photos by Clarence John Laughlin, Jan. 5-31: Colo. Springs' Artists Invitation Exhib. Jan. 8-29: Ann. Exhib. of W'cols by High School Students, Jan. 27-Mar. 15: A New Direction in Printmaking.

COLUMBUS, OHIO. Columbus Gallery of Fine Arts, Jan. 7-28: French and Flemish Tapestry Exhib.

CONCORD, N. H. New Hampshire State Library, Jan. 1-31: Jewish Art.

COSHOCOTON, OHIO. Johnson-Hamrickhouse Museum, Jan. 5-25: 17th and 18th Cen. French Engrvs from the Johnson Coll.

CULVER, IND. Culver Military Academy, to Jan. 28: What is Mod. Pig?

DALLAS, TEX. Dallas Museum of Fine Arts, to Jan. 9: U. of Tex. Art Faculty Exhib. To Jan. 23: 10th Tex. General Exhib. Jan. 1-Feb. 13: Wedgwood Exhib. Jan. 16-Feb. 13: W'cols by Harrison Stevens, Jan. 30-Feb. 27: Contemp. Drawgs, Jan. 30-Feb. 20: Ernest L. Blumenschein Exhib.

DAYTON, OHIO. Dayton Art Institute, Jan. 3-30: Circulating Gallery Additions.

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KENNEBUNK, ME. Brick Store Museum, Jan. 3-29: Loan Exhib. of Prints, Egyptian Art (MMA).

KNOXVILLE, TENN. University of Tennessee, Jan. 19-Feb. 13: Mod. Jewelry Under \$50 (AFA).

LAGUNA BEACH, CALIF. Laguna Beach Art Association, to Jan. 31: Members Mid-Winter Exhib. of Oils, W'cols and Sculpt. Aquarelle Soc., W'cols. Oils by Bart Procter, One-Man Show.

LAWRENCE, KANS. Museum of Art, University of Kansas, Jan. 3-23: K.U. Faculty Pictures. Pottery by Grover Cole.

LINCOLN, ILL. Lincoln Coll. Art, Jan. 1-22: Significant War Scenes by Battlefield Artists (AFA).

LITTLE ROCK, ARK. Museum of Fine Arts, to Jan. 4: W'cols by Dubila Hansen, Jan. 9-30: I.B.M. Loan Exhib. of Contemp. Mexican Prints and W'cols.

LOS ANGELES, CALIF. Dazell Hatfield Exhib. Jan. 1-31: Recent Sculpt. by Carroll Barnes. Mod. French Masterpieces. James Figueroa Galleries, Jan. 9-31: Recent Pigs by Howard Warshaw.

LOUISVILLE, KY. Art Center Association, Jan. 3-15: Pigs from Louisville Coll.

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J. B. Speed Art Museum, Louisville, Kentucky

CALENDAR Continued

Contemporary Arts, 106 E. 57, Jan. 3-21: Pigs by Roger C. Holt, Jan. 17-Feb. 4: Sculpt. by Winslow Beaves, Jan. 24-Feb. 11: Pigs by Gene Charlton.

Durand-Ruel, 12 E. 57, Jan. 10-29: Pigs by Manfred Schwartz.

Ward Eggleston, 161 W. 57, Jan. 3-15: Recent Pigs by Garrett Conover, Jan. 10-22: Pigs by Robert Harris.

Freight, 601 Madison Ave., Jan. 19-Feb. 5: Recent Oil Pigs by Morris Davidson.

Forty-Fourth Street, 133 W. 44, to Jan. 3: Hogarth Engrs. Friedman, 20 E. 49, Jan. 1-31: Pigs and Illustrations by Arthur Kraft.

Galerie St. Etienne, 46 W. 57, Jan. 10-31: Frans Maereel, Garret, 47 E. 12, Jan. 4-Mar. 31: Garrett Evening Group.

Grand Central, 15 Vanderbilt Ave., Jan. 25-Feb. 5: Pigs by Harry Shokler.

Graffier Club, 47 E. 60, to Feb. 1: First Editions, Manuscripts and Memorabilia of Famous Amer. Women Writers, Jane Street, 760 Madison Ave., Jan. 10: Oils and Collages by Ida Fischer.

Kleeman, 65 E. 57, Jan. 8-29: Oils by Hans Moller.

Kraushaar, 32 E. 57, Jan. 3-29: Retrospective Exhib. of Pigs and Drawings by William Glackens.

Laurel, 106 E. 57, Jan. 3-21: Brooklyn Mus. Art School, Jan. 22-Feb. 5: Pigs by Albert Fels.

Julien Levy, 42 E. 57, Jan. 4-29: Pigs by Paul Delvaux.

Joseph Layher, 112 E. 57, to Jan. 8: Gift Art, Jan. 11-29: Oils by Lamar Dodd.

Macbeth, 11 E. 57, Jan. 3-22: Pigs by Electra Bostwick.

Metropolitan Museum of Art, Fifth Ave. and 82, to Jan. 9: Amer. Textiles, Jan. 1-Indel.: Lithographs, 1790-1948, Jan. 21-Indel.: Reopening of the Galleries of Far and Near Eastern Art, Material from the Museum's Excavations at Nineveh, Jan. 1-Indel.: Your Navy: Its Contribution to America from Colonial Days to World Leadership, E. Pluribus Unum: The New Nation. Animals That Never Were.

Milch, 55 E. 57, to Jan. 8: Drawings by Frank D'Guia, Small Pigs by Amer. Artists, Jan. 10-29: Five Watercolorists, Mortimer Levitt, 16 W. 57, to Jan. 22: Gallery Group, Jan. 24-Indel.: Oils by John Haley.

Morton, 117 W. 58, to Jan. 8: Group Oil Pigs.

Museum of Modern Art, 11 W. 53, to Jan. 23: Timeless Aspects in Mod. Art, Recent Acquisitions, to Jan. 30: Four Photographers, to March 20: Amer. Pigs from the Mus. Coll.

Museum of Non-Objective Painting, 1071 Fifth Ave., Jan. 15-31: Otto Nebel.

National Serigraph Society, 38 W. 57, Jan. 3-29: Serigraphs by New Members.

Harry Shaw Newman, 150 Lexington Ave., Jan. 3-29: Amer. 19th Cen. Pigs.

New York Historical Society, 170 Central Park West, to Jan. 16: Early Amer. Children's Portraits, to Mar. 13: The Gold Rush.

Betty Parsons, 15 E. 57, Jan. 3-22: Walter Murch, Jan. 24-Feb. 12: Jackson Pollock.

Passadoit, 121 E. 57, Jan. 10-29: Cornelis Ruhtenberg, Perls, 32 E. 58, Jan. 3-29: Recent Pigs by Luis Martinez-Felto.

Pinnocchio, 20 W. 58, to Jan. 5: Pigs by W. B. Petersen, Jan. 7-Feb. 7: Pigs by Fritz Glarner.

Frank Rehn, 683 Fifth Ave., Jan. 4-22: Pigs and Lithographs by Benton Spruance.

Rosenberg, 16 E. 57, to Jan. 8: French and Amer. Pigs of the 19th and 20th Cen.

Sacelmandre Museum of Textiles, 20 E. 55, to Feb. 15: The Symbol of the Rose in Textile Design.

Bertha Scharfer, 32 E. 57, Jan. 3-22: Drawings by Hartley Maure and the Gallery Group, Jan. 24-Feb. 19: Sculpt. by Fred Farr.

Sculptors Gallery, Clay Club Sculpture Center, 4 W. 8, to Jan. 8: Sculpt., 1948.

Jacques Seligmann, 5 E. 57, Jan. 3-15: Group Exhib. Jan. 24-Feb. 12: Recent Pigs by Adolph Gottlieb.

Van Diemen, 21 E. 57, Jan. 4-17: Pigs by de Hadein, Jan. 19-26: Pigs by Eutello.

Whitney Museum of Art, 10 W. 8, to Jan. 2: 1948 Ann. Exhib. of Contemp. Amer. Pigs, Jan. 9-30: Thomas Cole Exhib.

Willard, 32 E. 57, Jan. 4-29: Sculpture Group.

Wildenstein, 19 E. 64, to Jan. 8: Courbet, Jan. 19-Mar. 5: Loan Exhib. of Italian 19th Cen. Pig.

NORFOLK, VA. Norfolk Museum of Arts and Sciences, Jan. 1-30: Naval Combat Art, Jan. 9-Feb. 6: W'cols, Drawings and Sculpt. by Members.

NORTHAMPTON, MASS. Smith College Museum of Art, Jan. 5-30: Italian Pigs from the Coll. of Frank C. Smith.

OAKLAND, CALIF. Mills College Art Gallery, Jan. 14-Feb. 6: Architecture by George F. Keck, Old Cities in Prints, Atomic Energy (LIFE Mag.).

Oakland Art Gallery, Jan. 2-30: Exhib. of Outstanding Americans of Negro Origin, Jan. 9-Feb. 13: Sculpt. by Jacques Schnier.

OVERLIN, OHIO. Allen Memorial Art Museum, Oberlin, Collage, Jan. 3-Feb. 1: Techniques, lent by the University of Wis.

OKLAHOMA CITY, OKLA. Oklahoma Art Center, to Jan. 18: Oils by Clifford Herrold, Jan. 2-30: The Artist in Social Communication, Oils by Dorothy Sherry, Jan. 2-23: P. German Arts and Crafts, Jan. 23-Feb. 6: Oils by Joseph Flock, Jan. 26-Feb. 6: Oils by Paul Emerson.

OMAHA, NEBR. Society of Liberal Arts, Joslyn Memorial Art Museum, Jan. 23-Feb. 15: 19th Cen. French Pigs (AFA).

OSHKOSH, WIS. Oshkosh Public Museum, Jan. 1-28: Famous Indian Portraits.

OXFORD, MISS. Mary Baile Museum, to Jan. 28: The Medieval World (LIFE Mag.), Oils and W'cols by Billy Dunn.

PHILADELPHIA, PA. American Swedish Historical Museum, Jan. 2-Feb. 5: Sweden Today.

Art Alliance, to Jan. 6: Pigs by Helene B. Howard, to Jan. 9: Sculpt. by Nat. Ghoste, to Jan. 23: Fabric Forms by Eve Peri, General Show, Jan. 4-30: Lennie Sundheim Mem. Exhib. Jan. 8-Feb. 3: Pigs by Caroline Faught Armstrong, Jan. 19-31: Mod. Wallpaper (AFA), Jan. 25-Feb. 20: Pigs by Cathie Babcock.

Contemporary Art Association, Jan. 12-Feb. 2: Prints and Drawings, Moore Institute of Art, Jan. 6-31: Print Process Show.

Pennsylvania Academy of Fine Arts, to Jan. 10: W'cols and Oils by Albert Gold, Jan. 24-Feb. 27: 144 Ann. Oil and Sculpt. Exhib.

Print Club, Jan. 11-28: 21st Ann. Exhib. of Lithography.

Woodmere Art Gallery, Jan. 16-Feb. 6: Italian Art from Permanent Coll. Drawings and Pigs of India by Edith Emerson.

Carnegie Institute, Jan. 6-Feb. 13: Exhib. of Steuben Glass.

PORTLAND, ME. Portland Society of Art, L. D. M. Sweet Memorial Art Museum, Jan. 2-23: Second Ann. All Maine Photog. Salon.

PORTLAND, ORE. Portland Art Museum, to Jan. 15: Pigs by Charles Vouthies, to Jan. 16: An Artist's Zoo (MOMA).

PRINCETON, N. J. Art Museum, Jan. 5-11: Contemp. Sculpt. Jan. 12-18: Contemp. Pictorial Art, Jan. 5-31: Picasso.

PROVIDENCE, R. I. Providence Art Club, to Jan. 9: Frederic Whitaker, Jan. 11-23: Hannah D. Clark, Louise W. Damon, Marion S. Drummond, Jan. 25-Feb. 6: Contemp. Artists.

Rhode Island School of Design Museum, to Jan. 3: Models of LIFE Houses.

RALEIGH, N. C. State Art Gallery, to Jan. 5: 12th N. C. Artists' Ann. Jan. 9-31: Pigs by Frank London.

RICHMOND, VA. Virginia Museum of Fine Arts, to Jan. 9: The Nativity, Jan. 5-30: Craftsman, Jan. 13-Feb. 13: Canadian Pig.

ROCHESTER, N. Y. Rochester Memorial Art Gallery, Jan. 10-31: New Pigs from the Bay Region (AFA), George Eastman Coll. of Pigs.

ROCKFORD, ILL. Rockford Art Association, Jan. 3-Feb. 6: Pigs by Marques Reitzel and Robert Zupke.

ROCKLAND, ME. William A. Farnsworth Library and Art Museum, Francis H. Turner Coll. of Contemp. Amer. Pigs.

SACRAMENTO, CALIF. E. B. Crocker Art Gallery, Jan. 1-31: Drawings by Mischa Dolnikoff, Potteries by Eileen and Rosal Reynolds, Needlework by Ellen Halden, Costa Coll. of Old Master Pigs, Crocker Coll. of Old Master Pigs and Drawings.

SAGINAW, MICH. Saginaw Museum, to Jan. 9: 19th Cen. French Pigs (AFA), Jan. 10-Feb. 27: Waldo Peirce.

ST. LOUIS, MO. City Art Museum, to Jan. 3: 8th Ann. Mo. Exhib. Jan. 1-Feb. 7: Prints by William Blake, Jan. 31-Feb. 17: Masterpieces of Pigs from the Berlin Museums.

ST. PAUL, MINN. St. Paul Gallery and School of Art, Jan. 6-30: Exhib. of Sculpt. and Pigs by Carol Blanchard and Dustin Rice.

SAN ANTONIO, TEX. Witte Memorial Museum, to Jan. 4: 1948 La Tausca Art Exhib. (AFA).

SAN DIEGO, CALIF. Society of Fine Arts Gallery, Jan. 1-30: Hatfield Show of Ceramics and Silk Screen Prints, Calif. W'cols, Penco's Ceramic Animals.

SAN FRANCISCO, CALIF. San Francisco Museum of Art, to Jan. 16: Photos by C. L. Friehe, Jan. 19-Feb. 20: New Drawings from Baltimore and Washington, Jan. 4-30: Pigs by Tom Lewis, Jan. 17-Feb. 13: Photos by Donald Ross, Jan. 25-Feb. 20: Pigs by Robert McChesney, Byron Randall and Emmy Lou Packard, Jan. 7-Feb. 13: Kitchen and Accessories.

SANTA FE, N. M. Museum of New Mexico, Jan. 16-30: Exhib. of Tempera Pig, Tucumcari, N. M. Exhib. of W'cols, Clovis, N. M. Blumenschein Exhib., Socorro, N. M. Jan. 9-23: Exhib. of Pastels, Portales, N. M. Jan. 9-16: Contemp. Crafts, Las Cruces, N. M.

New Mexico Art Gallery, Jan. 1-15: Oils by Tony Karies, Oils and W'cols by Albert Schmidt, Sidney Redfield, Roswell, Jan. 16-31: Oils by Marjorie Tietjens and Joe Reed, Oils and Sculpt. by David Laemie, Photos by Tyler Dinger.

SARATOGA SPRINGS, N. Y. Skidmore College, Jan. 10-1: Costumes and Textiles Loaned by Dept. of Home Economics.

SEATTLE, WASH. Henry Gallery, University of Washington, to Jan. 30: Far Eastern Folk Ceramics and Textiles of Japan, Korea and China, Jan. 10-Feb. 6: Herbert Bayer.

Seattle Art Museum, Jan. 5-30: Mod. Drawings and W'cols from Santa Barbara Mus. Coll. Retrospective Exhib. of Pigs by Raymond Hill, Otisoye-Japanese Peasant Art, Colonial Mex. Art, Designs and Examples, Ore, Ceramic Studio.

SIOUX CITY, IOWA. Sioux City Art Center, Jan. 1-31: W'cols and Oils by Theodore L. Brett, Oils by Artists of the Chicago Area, Rough to Finished Work, N. Y. Commercial Art Show.

SPRINGFIELD, ILL. Springfield Art Association, to Jan. 4: U. of Ill. Permanent Coll. Jan. 7-Feb. 8: America the Beautiful.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, Jan. 3-23: 11th Ann. Springfield International Salon of Photog.

Springfield Museum of Fine Arts, to Jan. 9: 3rd Ann. Regional Exhib. to Jan. 30: Ancient Egypt (LIFE Mag.).

SPRINGFIELD, MO. Springfield Art Museum, Jan. 11-Feb. 8: 8th Ann. Mo. Exhib.

SYRACUSE, N. Y. Syracuse University, Jan. 23-Feb. 15: Book Jackets (AFA).

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CALENDAR Continued

TALLAHASSEE, FLA. Florida State University, Jan. 16-Feb. 15: Contemp. Amer. Prints (AFA).

TOLEDO, OHIO. School of Design, Toledo Museum of Art, Jan. 9-30: Art Schools, U. S. A. (AFA). Jan. 2-30: Hawaii (AFA).

TOPEKA, KANS. Mulvane Art Museum, Jan. 1-31: Permanent Coll. of Mulvane Art Mus.

TRENTON, N. J. New Jersey State Museum, to Jan. 22: Indians of New Jersey.

TULSA, OKLA. Philbrook Art Center, Jan. 4-Feb. 6: Encyclopedia Britannica Coll.

UNIVERSITY, ALA. University of Alabama, Garland Hall, Jan. 19-Feb. 13: L. Moholy-Nagy Mem. Exhib. (AFA).

UNIVERSITY, LA. Louisiana State University, Art Dept., Jan. 7-28: Open and Closed Form—Mod. Sculpt.

UTICA, N. Y. Munson-Williams-Proctor Institute, Jan. 9-30: Amer. Printmaking, 1913-1947 (AIGA). How the Mod. Artist Works. The Incas. The Spielers, George Lusk. Prints by Benton Spruance.

WASHINGTON, D. C. Barnett Aden Gallery, Jan. 1-31: Exhib. of French Pigs.

Corcoran Gallery of Art, to Jan. 9: Sculpt. by Grace H. Trumbull. To Mar. 20: Amer. Drawgs and W'cols. Jan. 7-Feb. 20: De Gustibus, An Exploration of Taste. Jan. 22-Feb. 25: Pigs by Malherbe.

National Gallery of Art, to Jan. 16: Paris, the Favorable Climate—Matisee, Segonzac, Bonnard, Vuillard.

National Collection of Fine Arts, Smithsonian Institution, Jan. 7-30: Polish Manual Arts (AFA).

Pan American Union, to Jan. 8: Religious Pigs from Latin America, Jan. 8-21: First Latin Amer. Photogr. Salon.

Phillips Memorial Gallery, to Jan. 17: Oskar Kokoschka. A Retrospective Exhib.

Byte Gallery, Jan. 16-Feb. 5: 10 Years of Wash. Art.

WATERVILLE, ME. Colby College, Art Dept., to Jan. 13: Pigs by Goutiere.

WESTFIELD, MASS. Westfield Athenaeum, Jan. 1-30: Work of Local Trade School.

WEST PALM BEACH, FLA. Norton Gallery and School of Art, Jan. 5-23: Pigs by Established Americans. Sculpt. by Jose de Crefit.

WICHITA, KANS. Wichita Art Museum, Jan. 9-31: French Landscapes (MMA).

WILLIAMSTOWN, MASS. Lawrence Art Museum, Jan. 19-Feb. 15: Early 20th Cen. Amer. W'cols (AFA).

WILMINGTON, DEL. Society of Fine Arts, Delaware Art Center, Jan. 9-30: Contemp. W'cols.

WORCESTER, MASS. Worcester Art Museum, Jan. 19-Feb. 16: Hawaiian Printmakers.

YOUNGSTOWN, OHIO. Butler Art Institute, Jan. 1-30: 15th Ann. New Year Show.

ZANESVILLE, OHIO. Art Institute of Zanesville, Jan. 9-30: Diverse Vision in New England (AFA).

Where to Show

NATIONAL

BROOKLYN, N. Y. 3rd National Print Annual, Mar. 23-May 22. Brooklyn Museum, Open to all artists. Media: all fine prints except monotypes. Entries due Feb. 7. For further information write Una E. Johnson, Curator, Brooklyn Museum.

HARTFORD, CONN. 39th Annual Exhibition, Connecticut Academy of Fine Arts, Feb. 5-27. Avery Memorial Galleries. Media: oil, sculpture and black and white. For further information write Louis J. Fusari, P. O. Box 204.

NEW YORK, N. Y. Rome Prize Fellowships 1949-1950. 14 fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies. Open for one year beginning Oct. 1, 1949. Application blanks due Feb. 1. For further information write to Exec. Sec'y, American Academy in Rome, 101 Park Ave.

PORTLAND, MAINE. 66th Annual Exhibition, First section, Feb. 7-27. L.D.M. Sweet Memorial Art Museum. Open to living American artists. Fee \$1. Media: water colors and pastels. Jury. Entry cards and work due Jan. 22. Second section, Mar. 7-27. Media: paintings in oil. Entry cards and works due Feb. 19. For further information write Miss Bernice Breck, Secretary, 111 High St., L.D.M. Sweet Memorial Art Museum.

SEATTLE, WASH. Northwest Printmakers' Twenty-First Annual Exhibition, Mar. 9-Apr. 3. Open to all artists. All print media. Entry fee \$2. Purchase prizes. Entry cards due Feb. 14. Prints due Feb. 16. For further information write Mrs. Wm. F. Doughty, 718 E. Howell St.

REGIONAL

DALLAS, TEX. 2nd Southwestern Exhibition of Prints and Drawings, Mar. 6-27. Dallas Museum of Fine Arts. Media: prints and drawings. Open to artist residents of Ariz., Ark., Colo., La., N. M., Okla. and Tex. Jury. Prizes. Entries due Feb. 19. For further information write Miss Jett Prewitt, Sec'y, Dallas Museum of Fine Arts.

OMAHA, NEBR. 16th Annual Six State Exhibition, Feb. 2-Mar. 13. Joslyn Memorial Art Museum. Open to artists living in Colo., Iowa, Kans., Mo., Dak. and Nebr. Media: oil, water color, tempera, gouache, sculpture. Entries due Jan. 17. For further information write Joslyn Memorial Art Museum.

SPRINGFIELD, MASS. 30th Annual Exhibition of the Springfield Art League, Mar. 6-27. Springfield Museum of Fine Arts. Open to members. Membership \$4.00. Media: oil, water color, sculpture, prints, drawings and crafts. Jury. Prizes. Entry cards and work due Feb. 27. For further information write Miss Jessie C. Morse, 62 Jefferson Ave.

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THE AMERICAN FEDERATION OF ARTS

Announces Publication of

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VOLUME XXXVII

Including corrections to September, 1948

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